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DR. G. EDWARD STUBBS

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MUSIC PUBLISHED DURING THE PAST MONTH

Editorials

A COMPARISON of the operatic repertoire of a season of about six weeks at Covent Garden with the repertoire of the Metropolitan for about the same time is interesting if not instructive. These operas are to be sung at Covent Garden in English: "Othello," "Falstaff," "Boris Godounoff," Moussorgsky's "Khovantchina," "Prince Igor," "Coq d'Or," Stravinsky's "Nightingale," "Parsifal," and "Tristan and Isolde," "A Village Romeo and Juliet" by Delius (revised); three operas by Puccini; De Lara's "Nail," which we would not willingly hear; Bizet's "Djamileh," which, strange to say, was thought by honest Frenchmen to be dangerously Wagnerian; "The Secret of Suzanne," and "Samson and Delilah." The ballet will be Bantock's "Pierrot of the Minute."

THIS repertory is arranged with regard to the music; not the singers. Would not the sitters in our golden horseshoe think the repertory a pretty stiff one, in spite of "Tosca," "La Bohème," and "Madama Butterfly"? Here we have a grand revival of "La Juive"—something boiled in oil; the promise of an old opera by Rossini; and we are sure of Mme. Farrar and Mr. Caruso in this or that long and well approved opera. We are not so foolish as to believe strongly in opera as an "educational force." To us it is first of all an entertainment, an entertainment to which Gluck, Mozart, Beethoven, Weber, Rossini, Verdi, Wagner, Rimsky-Korsakoff and Moussorg-

sky have contributed gloriously. The Metropolitan was once the home of "Faust." Is it to be for some years to come the flat of Maestro Puccini?

MANY of us remember Mme. Clara Butt, who, like Schubert's symphony in C major, is of heavenly length. We remember her singing an air—was it "The Enchantress" or was it from "The Enchantress"?—in which after a sturdy delivery of commonplace phrases she suddenly put a wealth of amorous longing into the simple words, "But for *thee*." We also remember with less pleasure her soulful interpretation of "Abide with me" with the accompaniment of piano and cabinet organ: only a cornet-à-pistons was lacking. We now read that she purposes to sing in opera. Gluck's "Orpheus" is named as Orpheus will not be inevitably handicapped by her height. Did she not take the part twenty-seven years ago in London at a performance by students of the Royal College of Music? If she did, she must by this time have a mature conception of the part. The *Daily Telegraph* says that Sir Augustus Harris wished her to appear as Eurydice in Gluck's opera, also as Fides and Amneris. Eurydice? It is said that Saint-Saëns, whom she met in Paris, besought her to take the part of Delilah in his opera. But where was the Samson who would not have looked like a shrimp beside her? There was one tenor that might have stood fearlessly near her—Tamagno. Arsace in "Semiramide" would have been a rôle for her: we say "have been," for what manager would dare to-day to revive Rossini's opera in London, even if there were another Adelina Patti? We should like to see and hear Mme. Butt as Azucena; not as Amneris, for we do not think of the Ægyptian princess as a giantess. It is said—where do all these statements originate?—that Arthur Sullivan once thought of writing an opera for Mme. Butt. Ten to one he would have introduced "The Lost Chord" for her benefit. Fortunately he did not write the opera—"fortunately," for serious opera was not in his line—but why did he not persuade her to appear as his Lady Jane?

WHAT composer was in Jacinto Benavente's mind when he wrote his play "Princess Bebé"? Wilf, "an extraordinary genius who died in a madhouse." The name suggests Hugo Wolf. But this Wilf left a widow, also a son, Gottfried, who made up their minds that Wilf's music should be appreciated by everyone, and Gottfried is a conductor, so one thinks of Cosima and Siegfried. Wulf conducts Wilf's music, but Gottfried, who has studied since the age of six, does not accept Wulf's readings. "For example," he says, "why should the second movement of 'The Poem of the Idea' be *lento* while you take 'Silence' *vivace?* The ideal interpretation would be one in which 'Silence' was not heard at all, while the 'Idea' should be passed over as rapidly as possible, with the swiftness of thought. I hope and pray to find an orchestra some day which is capable of catching the idea."

This "Poem of Silence" is considered by Mme. Wilf to be her husband's greatest work.

Wulf: Nobody has been able to understand it as yet.

Wilf: It ceases to be what it is the moment that it is understood.

Mme. Wilf: It had only one performance in London, but five ladies fainted. Two of the first violins committed suicide a week after taking part in the concert.

Wulf: I never conduct the work without—shall I say religious?—preparation. I confine myself to my rooms during the week preceding the concert; I speak to no one—I bury myself in the rare, the divine pages bequeathed to us by the Master. I receive whatever food is necessary in order to support the ordeal and at last rise to a state of mystic exaltation, without which it is idle to aspire to a proper interpretation of the sublime masterpiece. After the concert is over, Mme. Wilf will tell you the condition I am in.

Mme. Wilf: Unfortunately. We apply a cold compress, and bring him to with a strong punch, reinforced with rum. It is a work which can be performed safely only now and then.

The second volume of Benavente's plays, translated by John Garrett Underhill and published here by Charles Scribner's Sons, should interest musicians, who can sometimes

learn more important lessons about expression from dramas than from æsthetic or technical treatises confined to the art of music.

NO one would naturally associate Natal with music. Yet Pietermaritzburg has a musical library supported by the municipal taxes. And in this library the moderns from Duparc to Scriabin, from Richard Strauss to Stravinsky, are well represented. How many libraries in our smaller cities or of many colleges contain works of Granados, Ravel, d'Indy, Duparc, Borodin, Delius, John Ireland, William Wallace, Grainger, Balfour Gardiner? And this music is in the Pietermaritzburg library to be taken out, studied, performed.

WILL someone tell us who Arnold Trowell, the composer of the orchestral poem "The Sirens of Paros," is? And who is Jurasowsky?

COLLEGE professors have of recent years ventured into the field of musical criticism, although their classes study other subjects. Sometimes these professors are delightfully dogmatic, cocksure in judgment, as Prof. William Lyon Phelps of Yale, for example. No less a person than Prof. Brander Matthews of Columbia has considered gravely the question whether Lieut. B. F. Franklin should invite in song the American consul to join him in a highball.

Now comes W. Alison Phillips, Lecky Prof. of Modern History, T. C. D., contributing to the *Daily Telegraph* of London his impressions as a concert goer. There is nothing surprising in this. Herbert Spencer, Samuel Butler, and others have recorded their impressions, and by putting them into print shown themselves to be unconscious humorists. Prof. Phillips has not made rash statements. Nor is he unduly enthusiastic, speaking of one work as "epoch-making," condemning another as "cacophonous." Revisiting the concert room after long absence, he is somewhat depressed.

PROF. PHILLIPS finds the same "mephitic atmosphere of languor and apathy, varied by the same totally undiscriminating enthusiasm for the performances of a popular favorite." (But is not a favorite always popular?) The programs are too often hackneyed and overloaded. Singers and pianists endeavor to show versatility, unaware of their temperamental limitations. Thus a singer that moves one by the interpretation of Russian songs may give "almost acute pain" by shouting Duparc's charmingly delicate "Phydilé." Every season there is an epidemic of one or two pieces. Yes, this rages in our own cities. This is due, the learned professor thinks, to the conservative taste of the public. "It may be also that the sensitive soul of the artist is peculiarly subject to the influence of mob-psychology." It is admitted that it is a dangerous thing for a young performer to frame a program for the expression of his own personality, "for most young musicians pass through a stage in which their personalities are but reflections of those of others." Some of Schubert's finest songs are not heard in concert halls, while a song that immediately pleases, perhaps because it has characteristics of the commonplace, is heard at recital after recital. Recitals are often too long "by the insensate desire of the more unimaginative part of the audience to hear everything twice over." Thank heaven, except at Sunday concerts of a "popular nature" the encore-fiends in this city have dwindled in number. Orchestral concerts in London are "almost invariably" too long. They are often like a Russian "night" in our own cities. An orchestral concert should never exceed an hour and three quarters—a concert of an hour and a half is long enough. So, too, chamber concerts—and chamber music by a string quartet satiates the ear sooner than more colorful orchestral music—should not exceed an hour. The Professor complains of insufficient rehearsal in London. He describes the British public as "loyal, warmhearted, uncritical, and conservative" beyond all others. It is a question whether an uncritical audience or a too critical audience is more inimical to musical righteousness. Finical criticism, O learned professor, often comes from affectation based on superficial knowl-

edge or crass ignorance. The too critical are often without knowledge of the historical background, without any sense of perspective.

"THE general impression left upon one's mind is that English music-purveying, like the English publishing and book trade, remains in the old rut; it still plays for safety only, taking as little risk as possible, and making no adequate effort to reach a wide public. . . . Performers and public are alike at the mercy of musical agents and of the owners or lessees of a certain very limited number of concert halls. As it is in London, there is very little to remind us that hearing music is a pleasure. It is an act of devotion, a cult, an education or in the case of the ardent 'flapper' who forms the mainstay of the concert audience—the homage of adoration to an incarnate ideal. But severed as it is from all the other amenities of life, the idea of pleasure in this connection is apt to escape us."

WHEN Mme. d'Alvarez, returning to this city after a sojourn in London, gave a song recital, the question was raised whether gesturing added anything to the effect of the song; whether gesturing has any place at all on the concert stage. The temptation to gesture is necessarily strong in the case of an opera singer, whose gestures, however, in opera are often without significance. Sometimes a singer will make only one gesture in a recital: as Plançon stepped forward with a clenched fist at the end of Schumann's "Two Grenadiers." We remember years ago a woman singing at a concert in the Trocadero, Paris. She was a handsome woman, dressed in black, with singularly white, beautiful, bare arms. She, too, made only one gesture. At the end of Saint-Saëns's "Cloche" she raised gracefully her arms towards heaven, or rather the roof. We have forgotten the song, the interpretation, the singer's name and face; but we still see those arms. And yet the chief endeavor of a singer in concert should not be to impress by a purely bodily display. If a singer cannot convey her meaning by her voice, a gesture will not give emphasis or supply the needed nuance. Perhaps some of our readers may remember the buffo Ferranti who was always applauded the moment he appeared on the concert stage. His favorite song was "Largo al factotum." His voice was worn, but the audience enjoyed his facial expression and his gesturing and regarded him as a great artist.

When a singer is a *diseuse*, a gesture is often all important. A singer of folk songs may easily be pardoned, she may be justly praised for the introduction of a gesture that gives emphasis or is explanatory; yet in this instance a *diseuse* is sometimes most effective when she is imperturbable, almost rigid, in the recital of a quaintly pathetic ditty. After all, the first requisite is vocal expression.

AN addition has been made to the published volumes of American "folk songs," "Songs from the Hills of Vermont," collected by Mrs. Edith B. Sturgis with the music arranged by Robert Hughes. Somehow we do not associate Vermont, a State that once sent able and patriotic men to the United States Senate, a State that during the Civil War paid its debts in gold, with song. We associate it rather with maple sugar, quarries, beautiful and varied scenery. But these songs were sung by an old couple not far from the Massachusetts State line. (Mrs. Sturgis does not name the hamlet, for the few houses hardly constitute a village, where the old man and his wife live. A photograph inserted in the volume shows its loneliness: a place for an elderly gentleman to prepare for the grave, a place for meditation and contemplation.)

There are thirteen songs. Mr. Hughes, who supplies the notes, was aided by no less a man than Professor George L. Kittredge of Harvard University. Only two of the songs have not been found in print by these investigators: "The Warranty Deed" and "The Half Hitch." And here comes up a question. Mrs. Sturgis in a pleasantly written introduction admits that she has changed a little a few of the oldest ballads, "to render the text suitable for present-day publication." She says that in our generation we do not deal quite so frankly with all subjects as writers formerly did. "Certainly we could not sing the origi-

nal versions of some of the ballads with the unconscious simplicity of James and Mary. They accept these ballads in their entirety and feel in no way obliged to apologize for them, although James will occasionally prepare the hearers with some such remark as, 'There ain't nothin' bad about this song, so fur ez I can see, 'ceptin' its criminality.'"

We do not believe that the present generation is so squeamish as Mrs. Sturgis thinks. We should like at least to read the ballads as they are sung by the excellent John, his wife, and their friend Aunt Jenny. A folk-song ceases to be a folk-song when it is tinkered.

THERE are curious instances of prudery in "editing" songs. Take for example Bayard Taylor's song of the Bedouin lover, to which several composers have set music. We find "charger" substituted for "stallion" in the line "on a stallion shod with fire." A line in the old familiar "Sally in our Alley" has been changed in many collections of songs with music, and even in some anthologies. Books of the words sung at recitals often contain ludicrously free translations wholly at variance with the spirit of the text. We remember reading a translation of "Depuis le jour" sung by the emancipated Louise in Charpentier's opera. It was at a recital given long before the opera was produced here. The translation began: "From the day that I led thee to the altar."

We do not believe that "young persons" who have attended performances of "Louise," "The Love of the Three Kings," "The Jewels of the Madonna," not to mention the bedroom farces that are in vogue, not to mention "The Marquis of Priola," would be shocked by reading an old folk-song or hearing it sung by that excellent artist, Miss Loraine Wyman.

MRS. STURGIS asks if these songs of Vermont may not be called American Folk Songs. They are undoubtedly folk-songs of England; one or two may have come from Scotland; no doubt they have been handed down here from father to son; but they are not American merely because they have been sung here for many years. The true American folk-songs are the songs of Stephen C. Foster, and they do not answer fully the strict definition.

ONE awaits eagerly the book of Creole songs that Mrs. Maud Cuney Hare is editing. Some of these songs have been sung in concert by Mr. William H. Richardson, a negro baritone. Mrs. Hare by birth and early environment is well qualified to edit and annotate these songs. Would that Lafacadio Hearn had had a fine musical ear! What a book he could have made with Mr. Krehbiel when they were associated together! Even the letters that he wrote to Mr. Krehbiel about Creole songs make us regret the loss the more. In Hearn's "Gombo Zhèbes," a little dictionary of Creole proverbs, notes alluding to songs of Louisiana excite curiosity.

A "BALLET PHILOSOPHIQUE" with music by César Franck was announced in London for performance in November by Mme. Donnet. Pray, which one of Franck's compositions was used? Debussy's "Nocturnes" and Liszt's "Preludes" have been turned into ballets; is it possible that someone will dance to Franck's "Prelude, Chorale, and Fugue"? He wrote ballet music for at least one of his two operas, but we have never heard it. "Ballet Philosophique"! Well, why not? Lucian centuries ago insisted that the skilled dancer should have an accurate knowledge of philosophy.

WHETHER women are fitted by nature to compose is a question that has recently been discussed again in England. One deep thinker maintains that women have not yet given enough instances for generalization. He gracefully alludes to a few who have labored in the vineyard. "In Mlle. Chaminade we found a light touch and a wayward charm; with Mme. Poldowski we are in the presence of eyes that see our weakness and a smile that condones it. When we listen to Mrs. Beach and Miss Smyth we are aware that, just as in

a concert gloved hands will applaud a male singer, so it is possible for a composer to espouse art for the sake of the complementary virtues." A woman might say in answer: "Treat us seriously." Would she be appeased by this compliment or would she regard it as idle? "Two things we may be sure a woman will not do. She will not write academic music, for she is a believer in fashion and lives in the present; nor journalese, which dabbles in words till it can get 'there' —she is there already." Alas—woman has written academic music and still writes it.

This discussion was no doubt excited by the great success of Miss Dorothy Howell's "Lamia," a symphonic poem which has been played several times this season at Promenade and Symphony concerts in London. The question still remains, a question that lies in this prosaic statement: "Art forswears facts, the namable things of life in which man is at his best, and dedicates itself to fancies, those nameless things in which woman is without a rival."

A PERFORMANCE of Scriabin's "Prometheus" late in September by Sir Henry Wood's orchestra was the occasion of a remarkable article in the London *Times*, written evidently without prejudice or bias by a musician that has carefully studied the music of this composer. We make room for only a few sentences: "Can a theme change its character so as to reach sublimity by the simple process of transposing it a third lower? That is what Scriabin asks us to feel, and it makes us aware that there is something wrong with him: For as the scheme develops one becomes increasingly conscious that his mind is working in an exalted mood out of relation to facts, which is a polite way of saying what is often put more shortly. All the elaborate sanity of technic will not hide the fact that we are in the atmosphere of the revivalist meeting, where zealots speak with tongues and utter strange words divorced from their plain meaning. All sorts of extravagant meanings are attached to them, but these the man who stands outside the special environment cannot know. The real question then, is not whether the ear can grow up to the acceptance of strange harmonies. . . . The question is rather whether this music is the outcome of a sane mind or of a deranged one, and that is beyond the range of purely musical criticism to decide. Though it may be able to offer strong presumptive evidence."

Modern English Composers

By Herbert Antcliffe

Edgar L. Bainton

CHARGED along by some brilliant and successful young men who would be leaders and philanthropists as well as musicians, many young British composers constantly lament the lack of appreciation shown by the public and the impossibility of making a commercial success of their compositions. Still more, however, among whom are many of the most talented, are content to allow their creative work to take a place among other activities, and thus gain a wider experience of life as well as of the application of their art, and in addition, the means to meet their monetary responsibilities. One of the ablest of these is Edgar L. Bainton, the principal of the Newcastle-upon-Tyne Conservatoire of Music.

Though now stationed so far north, Mr. Bainton is by birth a Londoner, and received all his education in the south. For nearly five years he was a student at the Royal College of Music, where he had for teachers Mr. Franklin Taylor, Sir C. Villiers Stanford, and Dr. Walford Davies. When he was twenty-one years old he was appointed professor of pianoforte and composition at the Newcastle-on-Tyne Conservatoire, and has remained in that northern city, teaching, conducting, and composing, except for the period when he was caught by the war and suffered the rigors of internment in Germany.

Mr. Bainton is not a wildly prolific writer, but he sends forth a steady stream of well-written and original works of many kinds and sizes, which four years at Ruhleben has only partially checked. So far as a composer of such distinctive individuality can be said to belong to any school, he is in the same as Bantock, Boughton, Ethel Smyth, and Hubert

Bath. That is, while he sometimes finds inspiration in classical legends and other subjects which have no direct relation to his country or its history, he is essentially and entirely English in thought and manner. In technical matters he is thoroughly modern, though he is not so afraid of common chords as are some of the advanced schools. Very little of his writing is chordal, however, and he takes the full liberty which modern counterpoint allows of employing discordant passing notes and passing chords.

In the formation of melodies he inclines to syncopation, and in particular to the employment of accents on the first and second beats of four-pulse measures, a method that is his own, though, no doubt, evolved from the old chaconne two-accents-in-a-triple-bar manner. The combination of triplets and duolets is of course, a common one; but in this, as in fact in all these characteristic *clichés* of modern melody and part writing, he is probably the most temperate of all his school.

Like Rutland Boughton, with whom he is on terms of friendship, he finds some of his finest inspiration in the poems of Edward Carpenter. "Freedom of Joy," for chorus and orchestra (op. 24), which has not yet been published, is the best example. In it there is abundance of feeling and artistry. From beginning to end there is an onward sweep with climaxes built one upon the other in constantly increasing intensity. Another author whose work is not unrelated to that of Carpenter is Reginald R. Buckley, and his "Sunset at Sea" provides Bainton with just the material in which he delights.

Ezra Pound is the author upon whom he has drawn most frequently, though the best known of his larger works, "The Blessed Damozel," is a setting of the classic poem of Dante G. Rossetti. William Watson's "The Ballad of Semmerwater," dealing with a legend of the moorlands, not far removed from his own district, provides the verbal basis of Bainton's most popular part-song. "The Miracle," to words by William Wilfred Gibson, is a fine setting in unconventional modern form, for four-part chorus, of extreme difficulty, but surprisingly effective and not ungrateful to the singers when its difficulties are surmounted. He has also (what English writer of choral music has not?) experimented with the choral variation form, taking as his themes folk-songs from the Scottish border.

His published pianoforte pieces consist of four very charming sketches, collectively entitled "From Faery," and the volume of his songs is small. The most important work he has written for a solo voice is a scena for soprano and orchestra to W. B. Yeats's allegorical and semi-mystical verses, "Cap and Bells." One notices particularly in this, as less strikingly in all his works, that he is not afraid of writing a good tune: his themes are strong and the work is well scored. In character the scena is a kind of soliloquy on the ways of life, and the music is pensive, with just a sufficiency of pictorial suggestiveness to make its interpretation of the words readily appreciable.

In all these works, just as in the purely instrumental works, he possesses the rare gift of a power to create or suggest a very subtle yet pervading atmosphere. Seldom does he require any obvious or conventional effects, and while the effect required is almost invariably obtained, it is often difficult to decide exactly what are the means by which this is done. This is of the essence of genius, and makes the future of his work most hopeful. And in none of his music is this more effectively done than in his "Celtic Sketches" for orchestra. This, to my thinking, is the most striking work he has yet composed, though it is very nearly equaled by the "Intermezzo" for "The Merry Wives of Windsor" which he wrote whilst at Ruhleben.

Three in number, the sketches are short, making a complete series of reasonable and unwearying length. In treatment, though not in subject, they are not remote from some of Grieg's best work. While being essentially program music, they fulfill the condition of good music, that they are only less enjoyable without reference to the program on which they are based than with it. The program enhances the good effect only by bringing the hearer more closely into touch with the mind of the composer. The first of the three numbers, in G minor, tells of the songs of Sea Sorrow, which "are the songs of women—the women who love their husbands, sons, and sweethearts—and the burden of the song is,

"Cold and cold, cold the sea and snakish,
Cold, cold, cold, from depth to topmost wave."

The next, in brighter tone, tells of the "Songs of Sea Rapture," the songs of men who know the fierce joys of battle with wind and wave, the burden of whose song is

> "The ships go a-sailing
> With the young through their straits,
> In search of adventure and danger,
> The music of laughter and love."

The third, and most important, at least in length, has to do with "Pharais, the Celtic Paradise, the land of the ever young, which lies where the sun sets." "In Pharais are no tears shed. . . ."

A large orchestra is employed, tuba, cymbals, bass drum, and triangles being necessary additions to the classical forces, while *ad libitum*, but very desirable, additions are those of piccolo, bass clarinet, and harp. This large orchestra, however, is never used for mere noise, and the common turgidity of northern composers is notably absent. As befits the subject there is a remarkable calm about the whole of the writing. Even the second movement is more intense than strenuous. The themes, diatonic in tonality and not irregular in rhythm, have a rough strong character, which accords with the general impression of the northern Celts, yet, like the people with whom this impression is associated, these themes are capable of infinite tenderness.

I have given a somewhat long description of this work because it is typical of Bainton's finest feeling and expression; yet it is not known by any means so well as it should be. It has not yet even been printed, though it has been produced by Sir Henry Wood at his Promenade Concerts, where also the Shakespearean "Intermezzo," already mentioned, and the Ruhleben "Elegy" have recently met with success.

One reason for Bainton's mastery of orchestral effect is undoubtedly his ability and experience as a conductor. Until he was sent into Holland towards the end of the war he had rarely, if ever, conducted any of the finest European orchestras, and it was in the more difficult and probably more useful school of provincial amateur and scratch orchestras that he had acquired his facility. Undoubtedly the conducting of fine bodies of instrumentalists is a useful and almost necessary experience, but a fine orchestra will play well notwithstanding an inferior conductor, while an inferior orchestra must be made to play well in spite of itself. This is one of the matters in which he has succeeded to an uncommon degree.

For some years past he has been conductor of the Newcastle Philharmonic Orchestra, which under his direction has played symphonies and other important works by Mozart, Beethoven, Brahms, Schubert, Tschaikovski, Dvořàk, César Franck, Debussy, Wagner, Glazounov, Borodine, and others of the foreign classics, besides by living British composers. The contributions of British composers form a notable feature of these concerts, though apparently there are few or no first performances. Besides Mr. Bainton's own "Celtic Sketches" and "The Golden River Suites" there are included such works as Stanford's First Irish Rhapsody, Bantock's "Helena" variations, Vaughan Williams's "In the Fen Country," William Wallace's "The Passing of Beatrice," Holbrooke's "Three Blind Mice" variations, and a number of smaller works.

His own works, though they have made their way comparatively slowly, have been produced by leading organizations all over England. The Queen's Hall Promenade Concerts in London, conducted by Sir Henry Wood, have been responsible for the production of the symphonic poem, "Pompilia," the "Celtic Sketches," the Shakespearean "Intermezzo," and the very tender Ruhleben "Elegy." Mr. Dan Godfrey at Bournemouth produced a symphony and four dances; "King of the Golden River" was introduced at the Leeds Municipal symphony Concerts, of which Mr. H. A. Fricker (now at Toronto) was the organizer and conductor; and his choral works, "The Blessed Damozel" and "Sunset at Sea," have been sung in London and at Newcastle. He has written a number of works for solo voice of which the most notable is "Cap and Bells," produced at Birmingham in January, 1913.

His essays in chamber music are on a smaller scale and the only one that has yet received a public performance is a string quartet played at Mr. Thomas Dunhill's chamber concerts in London as long ago as 1912. His delicate fancy is exhibited very piquantly in this and in the four short pieces for the pianoforte,

entitled "From Faery," already mentioned. The latter are daintly written and full of grace and humor. In spite of their brevity and lack of technical difficulties in performance they should do much to help in the establishment of the composer's reputation. "Fairy Lullaby" is a charming melody; "Will-o'-the-Wisp" is most effectively descriptive, and "Puck" and "Goblin Dance" are appropriately grotesque.

His latest choral work, a short cantata for treble voices and pianoforte, also shows the characteristic of delicacy to a marked degree. It is a setting of a remarkable poem, "The Making of Viola," by Francis Thompson. Both subject and words are such that the slightest infelicity at any point would mar them; and it is no small achievement that this never occurs. This perfect delicacy, demanding and obtaining also perfect balance, seems, in fact, to be becoming the most characteristic trait of Bainton's work. Sad experience of the horrors of war has not blunted it, but rather has made it finer. It is a characteristic he will do well to preserve, for it is the most rare of those possessed by the generality of British composers.

Among unfinished works and those which have been withdrawn for revision may be mentioned a choral symphony on Swinburne's "Songs before Sunrise" and a one-act opera, "The Crier by Night," the book of which is by Gordon Bottomley.

Bible Music

By Lillian A. North

IT is not good to remember in words the sad things I remember in music, nor should I repress what little gaiety reaches the point of my quill lest it have the effect of presumption; for cheer is presumption in music. Jubal, the great-grandson of an accursed vagabond, was the father of all such as handle the harp and the organ: still are Bohemians musicians and musicians wanderers, expressing in their very homelessness a never-dying regret for the shepherd Abel. But if music is a conscience it is born alike in the oppressed and the oppressor. We English people have but little facility in the expression of regret or injustice. We soberly excel in singing glees, not so much desiring to deceive as to reach out philosophically after happiness by a good assumption of it.

By the clapping of hands the ancient Egyptians conducted an orchestra, the Hebrews a rite. The clapping of hands and the stamping of feet exemplify, rhythmically speaking, the first element of music. People even now may be startled back into it after listening to music.

But my music originated with the sheep. A cymbal is the distant wether bell; the trembling of the ground under many feet, a tabor; the fanning fleece's swish a hand-swept lyre; the whistle of the flock's sire a pipe; the call of the lost to the found, the sheltered to the wanderer, the resounding notes of an organ. I feel the gentle domination of the flock. I perform their pleasure. I know no music they have not taught me. They know no music but my voice. In the days of David I might have been moved to song in place of chatter.

The actual doings on my hillside are easily set down. If it is wet, the pasture is deserted; if dry, it is the exploring ground for countless hoofs and sniffling noses. A stranger, a well-wisher on the road, will sometimes open the gate and come up for a word about sheep or a good day to the shepherd, leaving him with an uplift sense of his trade and the kind assurance that the gate will most certainly be shut behind him. Less often a familiar lets himself in, looks on the busy herbalists tolerantly, scoffs at the privilege of the shepherd's acquaintance and goes away leaving the gate open.

The stranger is gone. The neighbor has come in. He is a man who collects curios. Among my flock is a horned ram—a king in his own right. Gatherings often convene to discuss the tenure of his reign. He is aggressive. Yet in truth his downfall is not waited on with as much resentment as cupidity; for one would have his fleecy robe and another his circling crown. With Hebraic justice my ram hits most frequently the man who'd have his horns,—the collector of curios. "Hello, Banter!" he says. Never name fit worse

since ram's horns blew down the walls of Jericho, or the children of the East fled with their camels before the brave blast of that little host of Gideon. And Banter's progenitors could have told him who is so anxious to see a fine pair of ram's horns over his modern dining-room door that though the challenge of horns might have announced battle somewhat rudely it was always an honor and never ridiculous to prevail. And there was no price too great to pay for victory. It took the wanton strings of a harp like David's to exorcise that Saul who blew throughout the land. I said so. "What!" he cried. "That rude undiluted music which frightened Aristotle from the temple of his learning and scared the priests of Rome!" Yet it lives in Hebrew rite and ancient choir as personal documents in dry tomes. Followers of Euripides who intrust their emotions to the compromised harmony of outside interpreters must gamble long before they find a true one.

But my visitor's mind was on the sheep. He called me an impractical shepherd first because I didn't have Banter killed for his horns and next because I let one lamb have two mothers. He had noticed it was generally the other way about in flocks.

Now a lamb that has two mothers must be a foster lamb to one dam or the other. And the survival of the fittest ought to be a good doctrine for the practical purposes of flocks. But what practical shepherd has decided which is the fittest to survive? The time I have spent fostering foster lambs is forever redeemed in Bible music. His father may have been a bit of a song and dance artist but King Solomon's mother was a foster lamb.

Meanwhile both ewes tilt for the favor of the lamb which is impartial. And my neighbor is still curious about my experiment. The lamb's own young mother in lying down with her back to it that she might protect it with her longest wool had been clumsy in her zeal and put her weight upon it. I had rescued it from suffocation and given it to an experienced ewe that had lost her own lamb. But both mothers met constantly at pasture and parried for complete possession of the baby. Why didn't all sheep smother their lambs? This made me smile. The strong lambs seek the back of the dam of their own accord for the nesting warmth of the wool. But an experienced ewe will seldom overstep the distance between pelt and fleece. "Why don't they take them in front?" he then asked. I could recollect some ewes having done this. But the wool is scant in front and the hoofs in the way. Ewes have to scratch their offspring up before rising themselves lest they trample on them.

"Interesting," he said, "but not as musical as ram's horns." And then he went his way ungratefully. The whining of an ill-used hinge made me aware that he had left the gate open. A sheep, already rubbing herself to and fro against it fetched the note of warning in tune and in time. I closed the gate, shut out my guest, and shut my Bible music in.

Moses was a foster lamb adopted by Maut-Art (the Great Mother) and educated to be an eternal compromise between Gentile and Jewish justice. He had already mounted his silver trumpets twain of a whole piece on my hill. And I found at the foot a great sambuke that had been buried a thousand years before Christ. Its low mysterious note bore up the Jews-trump as it once had supported all the echoes made by modern explorers in its tomb.

In confidence I may now say, with none to hear, that I ought to be in a pasture roods away, a new pasture with a brook, the glory of the farm, the beauty of the Chaldees' excellency, a sort of Babylon for grown lambs where they may be separated from their hereditary and conquered rights. A practical shepherd would enforce the parting by driving them into captivity at once instead of dreaming here. But harps will hang on willows over there and I shall be obliged to think of other things. This hill is my temple. I spend as much thought over the details of its splendor as David over the House of the Lord, or Solomon over the fulfilment of his father's wishes. My army of workers are clothed alike and united in theme. My color scheme of green and gold will do to decorate the prophets' harps. But perhaps for the one shaped like a bow at the mast head of that fleecy vessel with sails full set the sky will lend me a little of its blue to offset my gold. The prophets "bear the burden" of their own music, some about the neck, some slung over the shoulder, some on raised knee and others with their lyre hugged close against their heart.

There is always a shrunken, afflicted sheep

in any flock, remembered aforetime as a tabret. Remembrance makes wrinkled pelts a hindrance to fair play. But the Job in my flock can be a herald and carry a horn. The post will have its drawbacks—a herald is so often of false importance to that which follows. However, I won't tell her that the erratic Beethoven loved to tease as well as honor the instrument she carries, but that the gentler Schubert made it the prime ornament to symphonic beauty. Horns, harps,—I must have psalteries for singers, too, and cymbals for the antiphonous chorus; cornets, flutes, lyres, and lutes, ashur and even a citole such as Venus carried.

If Miriam's selections are by the irony of chance more dirgelike than those of Jepthah's daughter, to whom I give a timbrel without jingles, it will be well understood how I am forced to submit to many heavy numbers on a program of this character. And whether their accompaniment be struck from the dulcimer, picked from the Psalter, or by Prudence from a pair of Virginals with a pointed quill still Deborah and Barak will be too conscious, Jepthah's daughter too unconscious, and Moses always about to die. And when it comes to Isaiah's warblings about a homeless people I know I shall look to David to drop his plectrum and twitch the foundation strings with his fingers.

There is nothing my sheep fear so much as homelessness,—they want a place to shelter their lambs,—a place from which to watch the uncertain climate,—a place to hide from the depredator that wanders in the night. I shall expect the shepherd David to be moved with Isaiah.

And the ransomed of the Lord shall return, and come to Zion with songs and everlasting joy upon their heads: they shall obtain joy and gladness, and sorrow and sighing shall flee away.

We often begin to go home before we are ready to go home. In fact almost always. The paths we make are winding and devious but the end is always the same. We anticipate evening as soon as the sun proclaims it afternoon, and yet if we are enjoying ourselves those at home have a weary time waiting for us.

Well, we lingered at the concert till every son of Israel was in accord. This made it nearly dark. A different atmosphere awaited us in the valley. The chords were left on the hillside, the discords were below,—a symphony of care synonymous with rest in bed, plenty on the board, and a good tight roof. A man approached me with his lips opening, a woman came running from the house. My profile was turned, my hand up. I could not tell my sheep. The ninety and nine may have been nodding in the fold but my poor herald, aforetime as a tabret, was left shrinking on the field. And back I went.

The place was still throbbing with my recent experiences. Something clinking in the wind called my attention to forgotten tambourines ornamenting the trees with their handsome chains of gold. Miriam's hand and arm mechanically timbrell'd o'er Egypt's dark sea. The shining welcome had not worn off the face of Jepthah's daughter. Player-prophets held down their dire sayings while Levite, priest, and trained choir filled Solomon's temple. They were all there as I had left them, and many a one I did not know,—sombre, tragic, creating situations for atonement, wandering in mind and in body, yet of one faith, one purpose, and leaving impressions never to be effaced.

It was not morning on my hillside for the herald was coming drunkenly down to meet me by the devious evening way, and on thinking it over I cannot believe that this was the music He intended when the stars were singing together and every son of God shouting for joy.

Facts, Rumors, and Remarks

Messrs. Novello & Co. announce the publication of a miniature score of the new Quartet for Strings by Edward Elgar.

Reinald Werrenrath has discovered another popular song in Cecil Forsyth's "Tell me not of a lovely lass" which he sung with much success at a recital in Carnegie Hall, November 2d.

An unusual performance was given at Alumnæ Hall, Mt. Holyoke College, on October 15th, when Guy Maier and Lee Pattison gave a concert of present-day music for two pianos. The program was as follows: "Piece in B minor," Ropartz; "Scherzo, opus 87," Saint-Saëns;

"Two Sketches in 'Black and White,'" Debussy; "Variations on a Theme," by Beethoven, Saint-Saëns; "Impromptu Rococo," Schuett; "Romance, Waltz, Scherzo," Arensky; "The Orgy," Iljinsky.

On January 21, 1920, the Schola Cantorum under Kurt Schindler will give a performance of Mozart's "Requiem," and Handel's "Ode to St. Cecilia's Day." The last performance of Handel's work was given by the Brooklyn Philharmonic Society under Theodore Thomas in 1880. The chorus will be augmented for the occasion. There are still a few vacancies and any singer desiring to join, should apply to the secretary at 333 Fourth Avenue. They must be good readers.

The Bach choir this week began rehearsals for its fifteenth season which will culminate in the annual Bach festival at Lehigh University, next May. Forty new members were added to the choir, with more applications pending. Enthusiasm for Bach singing has never been keener, and Dr. J. Fred Wolle, conductor, has expressed himself as delighted with the outlook. Officers for 1919–20 have been elected as follows: President, Dr. H. S. Drinker; Vice-President, George R. Booth; Treasurer, A. N. Cleaver; Secretary, F. G. Hoch.

In the current issue of the *Bibliographie Musicale* the publishers announce that on and after October 15, 1919, all discounts to the public will be discontinued and the net price of all publications will be printed on each copy. It is a pity that the American publisher does not adopt the rule of marking his publications in the same manner. Why should a song be printed as price 60c. when the real price is 40c.? It is now not so much a matter of discount, as of marking a fictitious price and leaving the worried music clerk to charge the ignorant purchaser any price he sees fit. The same disastrous results may occur in a sale of octavo music, although following the plan of the book publishers, music books are now being listed at the real selling price.

"The Wayfarer," a religious pageant by R. W. Crowther, is to be given at Madison Square Garden for five weeks beginning, December 15th, under the auspices of the Interchurch World Movement. There will be a choir of one thousand voices, prominent soloists, and an orchestra of seventy-five, under the direction of Henry Hadley. Dr. Tali Esen Morgan is organizing the chorus, which will also give a performance of Handel's "Messiah" under Dr. Morgan's direction, on Sunday, December 28th. Lawrence H. Rich has charge of the pageant and any singers desiring to participate should apply at 920 Broadway. "The Wayfarer" was performed with great success at Columbus, Ohio, during the Tercentenary celebrations of the Methodist Episcopal Church.

The Institute of Musical Art, Frank Damrosch, Director, has opened its fifteenth season with the largest enrollment in its history. Its faculty has been enlarged by the addition of Reinhold Warlich in the department of singing, Mr. Arthur Loesser for piano, Mr. Albert F. Stoessel for violin, and Mr. Anton Asenmacker for violoncello.

Mrs. I. N. Seligman has presented to the institute a prize of $600, to be called the Isaac Newton Seligman Prize, which is to be awarded every year to the student who offers the best symphonic or chamber-music composition.

A free scholarship is available for a talented student of bassoon, one for French horn and one for double bass. Candidates for these scholarships should apply in person to the director for examination.

A prize of $25.00 is offered for the best new and original ROUND for three or four voices. Text to be selected by the competitor. Compositions to be in the hands of the undersigned by December 1, 1919. Name of the competitor not to appear on the composition but to accompany it. The competitors themselves will form the Board of Judges, but the competitors will not judge their own compositions.

On the day following the close of the contest, each composition will be assigned an index number, the name of the competitors thus remaining unknown to all except the undersigned.

Every competitor will then receive a copy of each composition submitted with the request to judge the compositions of every other competitor, naming the index numbers in the order of preference.

In order that the prize may be awarded by January 1, 1920, the findings of each judge are to be in the hand of the undersigned not later than ten days after receipt of the compositions.

These findings will be assembled and the composition receiving the highest average rating will be judged the winner.

In the event of a tie, the three compositions with the highest rating will be submitted again to the Board of Judges.

E. T. CLARKE,
98 Glynn Court, Detroit, Michigan.

The following notices of Henry F. Gilbert's Comedy Overture, performed at the Kursaal at Scheveningen, Holland, on August 6th, under Conductor Schneevoigt, may interest our readers.

De Avoudpost: "Schneevoigt brought out as a novelty a comedy overture on Negro themes by Gilbert. For Negroes and for modern dancing girls this music is just suited. The true cake-walk rhythm was brought sharply to the fore by the orchestra, and even in the somewhat serious fugato treatment of the theme one fancies that he is in a modern dance hall. Naturally, a great success."

Nieuwe Rotterdamsche Courant: "This piece is described by its title. It is both lively and clever and gives one the impression of a composer who knows well how to handle these fugitive themes. It is effectively orchestrated."

The *Het Vaderland:* "The 'Comedy Overture on Negro Themes,' by Henry Gilbert is a free, superficial rhythmic, and melodic (frequently dreadfully banal) work. Even the quasi-serious aspect of the fugue does not alter our general impression that it is an empty work; a husk without a kernel, having no reasonable justification for its existence."

Haagsche Courant: "The concert opened with a piece new to us; a 'Comedy Overture on Negro Themes,' by Henry F. Gilbert, a composer of whom we know nothing but that he exists. It is full of life, well made, agreeable to listen to, and easy to follow. It reflects the happy nature of the Negro themes upon which it is based and must be welcomed without protest. It received much applause."

Nieuwe Courant: "Schneevoigt began with an American novelty, 'Comedy Overture on Negro Themes,' by Henry F. Gilbert, a work whereof we know only the name. The first impression which we received was that of a Sousa march and a strong cake-walk rhythm, but later this music gives place to music of greater musical worth. Gilbert's overture sounds fresh in spite of its twenty years of age (we are so much influenced by the rapid changes in the art of music that the work of a composer of twenty years ago already sounds old-fashioned to us). Gilbert's aim in his music is to be characteristically American. Does Gilbert alone reflect the spirit of America in his happy overture or shall we rather trust to those who know the country through and through. The writer is not so fortunate and must, therefore, suspend judgment on this point."

Vacancies and Appointments

Arthur M. Phelps has been appointed the organist of St. Paul's Church, Boston, succeeding Warren A. Locke, retired.

Organ Recitals

ANDREW J. BAIRD, A.A.G.O., assisted by JOSEPH MATHIEU, tenor, at the Webb Horton Memorial Presbyterian Church, October 27, 1919.
March upon a Theme of Handel—Guilmant.
"The Fountain"—H. Alexander Matthews.
Tenor Solo, "Send Out Thy Light"—C. B. Hawley.
Gavotte in B flat—Handel.
"Evensong"—Edward F. Johnson.
Fantasie in G minor—Bach.
Secular Songs:
"Friend o' Mine"—Wilfred Sanderson.
"My Ain Folk"—Laura G. Lemon.
"Wait Till Ah Put on Ma Crown"—William Reddick.
"Promise Land"—Harry T. Burleigh.
"Sketches of the City"—Gordon Balch Nevin.
Tenor Solo, "The Sorrows of Death" (Hymn of Praise)—Mendelssohn.
"Festival Toccata"—Fletcher.

CHARLES HEINROTH, at the Carnegie Music Hall, Pittsburgh, Pa., October 4th.
Overture, "In Nature"—Dvořák.
"Kol Nidrei"—Old Hebrew arr. by Bruch.
Minuet—Lully.
Symphonic Poem, "Les Préludes"—Liszt.
Lied des Chrysanthèmes from "Poèmes d' Automne"—Bonnett.
Sœur Monique—Couperin.
Fugue in D Major—Bach.

D. A. HIRSCHLER, at the College of Emporia, Emporia, Kansas, October 7th.
Choral in A minor—César Franck.
"Deep River," arranged by—Burleigh.
Gavotta—Padre G. B. Martini.
"To a Wild Rose"—McDowell.
Suite in D (First Movement)—Arthur Foote.
Song of the Volga Boatmen—Russian folk-song arranged by Eddy.
"The Magic Harp"—J. A. Meale.
"Evening Bells and Cradle Song"—McFarlane.
"Italian Rhapsody"—Pietro A. Yon.
"Echo"—Pietro A. Yon.
"Romance sans Paroles"—Joseph Bonnet.
Toccata, from the "Fifth Symphony"—Charles M. Widor.
Concert Study—Yon.

EDWIN ARTHUR KRAFT, F.A.G.O., Organist and Choirmaster of Trinity Cathedral, Cleveland, Ohio. Inaugural Recital at the Fifth Street M. E. Church, Harrisburg, Pa., October 9th.
Marche Triomphale—Alfred Hollins.
"Song of India"—Nicolas Rimsky-Korsakoff.
"The Brook," Caprice—Gaston M. Dethier.
Serenade—Sergei Rachmaninoff.
Overture "Tannhauser"—Richard Wagner.
Eventide—George H. Fairclough.
Magic Harp—J. A. Meale.
Scherzo—Alfred Hollins.
Andante Cantabile (Fifth Symphony)—Peter Tschaikowsky.
Minuet—George Bizet.
Love-Death "Tristan and Isolde"—Richard Wagner
Finale (First Organ Symphony)—Louis Vierne.

HENRY WARD PEARSON, in the Music Hall of the Illinois Woman's College, October 17th.
Sonata E minor—Rogers.
Aria and Allegro (Concerto in D)—Handel.
Nocturne—Ferrata.
Clair DeLune ("Moonlight")—Karg-Elert.
Toccata D minor—Nevin.
"Evensong"—Martin.
Marche Russe—Schminke.

WARREN GEHRKEN, assisted by WALTER MILLS, Baritone, at St. Luke's Church, Brooklyn, November 5th.
Suite, "In Fairyland"—Stoughton.
"Will-o-the-wisp"—Nevin.
Chant Pastorale—Dubois.
Toccata and Fugue—D minor—Bach.
"The Good Shepherd"—Vanderwater.
"Humoreske"—Dvořák.
"Lullaby"—Macfarlane.
Berceuse—Dellbruck.
Prelude to "Lohengrin"—Wagner.
Allegro—(2d Symphonie)—Vierne.

PROFESSOR SAMUEL A. BALDWIN, at the College of the City of New York, November 9th.
Prelude in E flat—J. S. Bach.
"Kol Nidrei"—Max Bruch.
Suite in E minor—Felix Borowski.
Canon in B major, Op. 56, No. 6—Robert Schumann.
"The King's Hunt"—John Bull.
"Humoreske," Op. 107, No. 7—Antonin Dvořák.
Communion in G—Edouard Batiste.
"Finlandia," Op. 26, No. 7.—Jean Sibelius.

PROFESSOR SAMUEL A. BALDWIN, at the College of the City of New York, November 5th.
Sonata No. 4 in D minor, Op. 61—Alexandre Guilmant.
"Sœur Monique" (Rondo)—François Couperin.
"Toccata per l'Elevazione"—Girolamo Frescobaldi.
Toccata in F—J. S. Bach.
"Over the Prairie"—, "Alpine Sketch"— } Cyril Scott.
Fugue in C major—Dietrich Buxtehude.
Berceuse from "Jocelyn"—Benjamin Godard.
Fantasia on a Welsh March—Wm. T. Best.

EDWIN ARTHUR KRAFT, F. A. G. O., at Trinity Cathedral, Cleveland, Ohio, October 27th.
"A Joyous March"—Frederick Locke Lawrence.
Minuet—Carl Philipp Emanuel Bach.
"Ave Maria"—Arcadelt-Liszt.
Rhapsody—Rossetter G. Cole.
"Eventide"—George H. Fairclough.
Allegro Gioioso—Gaston M. Dethier.
Overture to "Tannhauser"—Richard Wagner.
Liebestod from "Tristan and Isolde"—Richard Wagner.
Scherzo—Alfred Hollin.
Melodie—P. Tschaikowsky.
"Ride of the Valkyries"—Richard Wagner.

J. LAWRENCE ERB, F. A. G. O., the Auditorium of the University of Illinois, October 19th.
Fugue in G minor—Bach.
Melody in E-flat, Op. 23, No. 7—Crosse.
Sonata No. 6 in E—Capocci.
Prayer in E flat—Guilmant.
Grand Chorus in March Form—Guilmant.
Pastorale in F sharp minor—Faulkes.
"Summer" (Romanzetta)—Erb.
Fantastia in C—Tours.

Ecclesiastical Music

EDITED BY

G. EDWARD STUBBS, MUS. DOC.

BEFORE the war absorbed all the attention of British churchmen we heard of occasional protests against "High Church practices." Some of these took the form of dramatic outbursts during the actual progress of Sunday services. Certain objectors thought nothing of breaking up (temporarily at least) services which did not conform to their individual ideas of ritual propriety. A man named Kensit achieved great notoriety for this kind of thing. His imitators and sympathizers were called Kensitites. We have no "ecclesiastical objectors"—if we may use the term—in this country: at all events none of the violent type. Nevertheless, there was a time when laymen "spoke right out in meeting."

The Rev. Dr. Smith of St. George's Chapel, New York, had to deal with sundry gentlemen in his congregation about a century ago, who did not like chanting, and did not mind saying so "in church." We quote the following:

"The Rev. Dr. William Smith, born in Scotland in 1754, came to this country in 1785, and may properly be called the 'Father of Chanting' in the Episcopal Church. About the year 1813 he secured its introduction in St. George's Chapel, in Beekman Street. The innovation created the greatest surprise and indignation among the old people, and glances were exchanged, as much in anger as in horror, between the occupants of pews, until old Mr. Garrett Van Wagenen, a warden of the church unable to suppress any longer his overflowing anger, arose and exclaimed:

"'Away! Away with your Jew gibberish! We want no such nonsense in the house of God! Give us the psalms and hymns as of old!' and walked out of the church.

"Old Mr. Walton, of the famous Walton House, arose, saying:

"'I go, too,' and directly the main body of the congregation followed his example. One old gentleman advanced toward the chancel, saying:

"'Well, is God or the devil to be in command?'

"By persistent effort Dr. Smith almost forced the prejudice to wear off in time, and at length the new service began not only to be endured, but to be popular as well. Dr. Smith wore the black gown, and preferred the complete range of the chancel to the pulpit, which he called 'an abominable box.' He died in 1821 and lies buried in Trinity Churchyard, near the monument of Alexander Hamilton."

To come down to more recent times, the late Dean Grosvenor of St. John's Cathedral, was fond of telling a story about a certain Bishop who disliked elaborate music, especially in parts of the service generally set to simple and brief compositions. On one occasion—this by the way is not fiction, for the Dean was there, and heard and saw everything—the Bishop was presiding at an important service attended by many ecclesiastics. The organist had prepared special music. When the time for the *Sanctus* came the Bishop was thunderstruck to hear what he thought was some sort of a dance tune. The triplets in Gounod's "St. Cecilia" did not appeal to him in the least, and before the entry of the tenor solo he called out in a stentorian voice, "Stop!!" The organist, thinking the roof was falling, jumped off his bench in terror. He soon discovered, however, that all was serene, and that the Bishop was calmly reading the *Sanctus* as though nothing unusual had occurred.

BARNBY'S tune to the hymn "For all the Saints" has not only held its own in this country, but as far as we know there has never been any serious objection made to it by any of the compilers of the various hymn books in common use. The new Hymnal contains no other tune, and only one of the old collection supplies an alternate.

On the other side there seems to be a campaign in progress in favor of another setting.

We read in the *Church Times*.

"Mr. Sydney Nicholson, in a paper on Church Music read to the Conference of

Modern Churchmen, admirably illustrated popular notions about hymn tunes by a reference to Barnby's tune to 'For all the Saints.' The tune, he pointed out, did not become popular until its inclusion in the 1889 supplement to H. A. and M. It is really a very poor one, it does not fit the accentuation of the words well, the harmony is very weak indeed, and the melody, to say the least, quite ordinary and undistinguished. Yet it is one of the most popular tunes ever written, and it shares with a few others the distinction of being affectionately called 'the old tune.' But musicians have long felt that this tune was bad and ought to be abolished. The 'English Hymnal' therefore provided a new tune, which is at once felt to be strong, suitable, and musicianly. By constant propaganda this tune is now coming into general use, and is gradually ousting the Barnby tune, and when people get to know it they learn to like it, so that it is now becoming really popular, and will in time be entirely victorious. When that stage is reached it will doubtless be known in turn as 'the old tune,' but there will be no attempt by musicians to supplant it."

If this composition deserves "ousting," what in the name of common sense are we to say of the scores of average hymn tunes, far inferior to it, that abound in every hymnal? The proportion of really good tunes is small enough to make the sifting process—if at all exacting—a very wholesale matter. There is small room for argument over tunes that are notoriously below par. But when a composition rises well above the commonplace, even if it be so small a thing as a hymn tune, is there not sometimes an amazing amount of disagreement?

For example, Wesley's setting to "The Church's one Foundation" (now seldom if ever criticized) was at one time condemned by one of the most eminent composers in England. This tune by the way was originally written for "Jerusalem the Golden"—and it is an admirable setting for that hymn. Yet, so great is the force of custom, a severance from the words it is usually sung to would most certainly cause hostile comment, in spite of Wesley's original intention.

Truly the old saying "doctors differ" reaches beyond the medical circle.

IN connection with Mr. Nicholson's activities—and they are many—we would mention his special choir of boys and men which he is organizing for the performance of oratorios. We have often spoken in this column of the fondness our Anglican cousins show for church music, in contrast with the apathy that exists here. He would be a very rash man who would hazard a call for a volunteer "boy choir" in New York, similar to that made by the Abbey organist in London! Yet we predict that Mr. Nicholson will get all the choristers he wants in response to the following appeal which he has issued in various ecclesiastical and secular journals:

"It is proposed to form a special choir of boys and men, with the object of giving renderings in Westminster Abbey of extended sacred choral works. The choir will number about two hundred picked voices, no one receiving payment for his services, and will be accompanied (as a rule) by a full professional orchestra. It is intended that the works performed should be of all styles and periods, preference being given to those which are not very frequently to be heard, and a feature being made of unaccompanied music. The works selected for the coming season are:—Before Christmas, Handel's 'Israel in Egypt'; before Easter, Bach's 'St. Matthew' Passion Music; after Easter, a selection of unaccompanied motets.

"The help of the boys of several of the best London choirs has already been secured, through the coöperation of their choirmasters; it now remains to enlist the services of basses, tenors, and a few male altos. It is felt that there must be many who, though they are unable to undertake the responsibilities of membership of a regular church choir, are nevertheless keenly interested in church music, and would welcome the opportunity for taking part in renderings such as those proposed: regular members of church choirs, too, whether professional or amateur, will, it is hoped, come forward. The essentials for membership are a good voice, accuracy in reading at sight, and an enthusiasm which will assure regularity in attendance.

"The rendering of great works in the unique surroundings of the Abbey should prove extraordinarily impressive, and it is hoped that

those to whom religious music makes a strong appeal will respond with offers to help as performers, or what is no less important, will take a share in the financial support which is essential to the initial success and permanence of the effort."

Apparently choral music is about to enjoy a revival in London. Another important choir of three hundred voices is being formed by Mr. Charles Kennedy Scott for the performance of the larger works, orchestrally accompanied. The organization will be known as the Philharmonic Choir, and the concerts are to be held at Queen's Hall.

CANON MACKINTOSH laments the free use of Anglican music in Scotland. According to the *Scottish Chronicle* he would have more Plainsong. We read:

"Scottish Churchmen have made an egregious mistake in introducing Anglican music so widely into the Highlands. For there is a close connection between Plainsong and the music which still prevails in out-of-the-way Highland churches. An organist overheard one member of the choir asking another whether 'the Gaelic music' would be sung next Sunday, meaning the *Missa Rex Splendens*.

"The connection between the Plainsong and the native music is intimate; both are modal, and survivals. In Wales also very much has been lost by the substitution of Anglican music of a modern and effeminate type for the native melodies. Where the old Welsh hymn-tunes are restored, even in districts no longer Welsh-speaking, they are cordially welcomed and sung with real appreciation."

We are under the impression that the advocates of Plainsong will always have an uphill campaign in Scotland. There is no organized movement there, as there is in England, in favor of Gregorian music.

In the interesting work by Love on the sources of Scottish Church Music there is little or nothing to indicate that Canon Mackintosh's theories are based upon historical evidence. It is not quite clear what he means by "music that prevails in out-of-the-way churches." That which "prevails" is not always a safe indication of what ought to prevail. And the "out-of-the-way" place is not always a source of wisdom—theoretical or practical.

IN reply to a communication from a subscriber asking for information about the new alternate for the *Te Deum* we would refer him to the Report of the Joint Commission appointed by the Convention of 1913, for the words. The title is *Benedictus es Domine*, and the first sentence reads "Blessed art thou, O Lord, God of our Fathers; praised and exalted above all for ever." There are six sentences, all beginning the same way and having the same ending.

Regarding the origin of this alternate we confess that we are in absolute darkness.

A very distinguished liturgiologist has told us that he does not know where the words are to be found outside the Report, and a prominent Bishop who is very well up on "Revision" has told us practically the same thing! In our opinion if the canticle ever becomes permissible it will not come into wide use, at least not for a long time. The *Te Deum* will probably be read when there is urgent need of brevity, and when it is inconvenient to sing it.

That there is need for a short alternate we are not disposed to deny. If the need did not exist it is not likely that any attempt would be made to meet it.

In connection with this subject we quote the following from an essay on the Church Service by Mr. Herbert C. Peabody, recently written for the Wellesley College Conference on Church Music.

"Psychology warns us concerning the *Te Deum*—a warning to which the last General Convention listened. It tells us that the *Te Deum*, our greatest hymn of praise, is too great to be absorbed so early in Morning Prayer. Psychology is too delicate to maintain control through its twenty-nine verses, music unable to cope with its physical task. Music breaks, psychologically, under its load—and our critics arrive to declare music an offender. But our precious guide tells us that the *Te Deum*, great in all its effulgence and majesty, should be sung only near the close of a great triumphant service, the service behind

it in support, the *Te Deum* the climax of the service. The average parish choir attempting 'befitting' music, or the *Te Deum* set to 'simple' music—both are incongruous. Far better to read the *Te Deum* than to make it a physical struggle or attempt emphasis of it by the use of anæmic music. At best, the *Te Deum* in such common use, with little 'preparation' so early in the service, is liable to entail a loss of effort and lapse into a test of endurance. And as a test of endurance it is far beyond the point where psychology controls. I would not advocate a congregational hymn as a substitute. A canticle, smaller than the *Te Deum* and larger than a congregational hymn as applied to service structure, would be more effective than a hymn in establishing a lifted and rising plane for the service which follows."

To return to the words of the *Benedictus es Domine* can any of our readers throw light upon their source? Are they Scriptural? And if so where are they to be found, and why are so many "experts" ignorant of their origin?

MORE than half a year ago the following appeared in this column of the *Review*:

"It is announced that a campaign in furtherance of congregational singing is about to be launched at Fall River, Mass.

"Three parishes in that city, St. James's, St. Mark's, and the Ascension, have taken the initiative, and have engaged a musical director who is to act in coöperation with the respective organists and choirmasters of the parishes.

"At St. Mark's and St. James's churches the director will work with the regular choirs, but at the Church of the Ascension a new auxiliary choir will be formed of girls and men, which will sing at the Sunday evening services.

"Each organization will receive instruction as an individual choir, and also as a combined chorus.

"Special instruction is to be given in hymn singing, and it is part of the plan to invite all the members of the various parishes to a weekly rehearsal."

Efforts to popularize congregational singing are, as a rule, spasmodic. They are apt to represent sudden outbursts of energy on the part of a few well-meaning enthusiasts—genuine enough, but infected with the deadly microbe of evanescence.

We promised our readers that we would not leave them in the dark over this Fall River movement. It would be a useless expenditure of space and printers' ink to call attention to a matter of this kind and then let it sink out of sight.

We have therefore been in communication with certain authorities of the "three parishes" named, and we regret to state that the "movement" was, in the language of one correspondent, "a most awful fizzle."

Nothing whatever was accomplished, and what is worse, harm was done by the discouragement that accompanies a failure.

This brings us back again to the contention that we have made from time to time that congregational singing is largely automatic.

It resembles spontaneous combustion. The churches most famous for it do not hold rehearsals. Given simple tunes often repeated, words and music, large congregations, and religious "atmosphere," and the machinery moves of its own accord.

It has taken the Episcopal Church an unnecessarily long time to find out that one reason why the singing in denominational churches is hearty lies in the obvious fact that the people are well supplied with books containing both words and music. The following editorial which we take from a prominent journal indicates that the "secret" is leaking out.

"One of the things that have been exceptionally well done during recent years in the Church is the New Hymnal. It is the result of a careful study by a group of experts during a period of years, and the last General Convention had the good sense to adopt it *in toto*, making no effort to discuss it in detail. As the profits from sales accrue to the Church Pension Fund, the trustees of that Fund have interested themselves in the publication, forming a corporation for the purpose and seeing that it was suitably financed. The result is that, in spite of the great increase in the cost of bookmaking, the New Hymnal, well printed, is sold to churches practically as low as any musical Hymnal of the Church has been in earlier years.

"Some criticism has been made of the limi-

tation of the New Hymnal to a musical edition. In our judgment this criticism is not well-founded. Congregational singing has all but died out of our churches, and, in spite of frequent homilies on the subject, it was not being revived. The Hymnal commission have taken the bull by the horns and made the experiment of compelling churches to *put the music into the hands of the people*—or go without the book. It is a pleasure to learn that this has not prevented the widespread introduction of the book, and we may well believe that the days of musical worship by proxy are now nearing their end—for which the Hymnal commission and the authorities of the Church Pension Fund are to be congratulated."

We take this opportunity of stating that the "reports" recently made in the New York papers regarding the opposition to the New Hymnal were for the most part incorrect.

There may be, and there may not be, some further revision, but the book has come to stay. A resolution was offered at the recent Convention "heartily commending the use of the musical edition of the New Hymnal as a means of furthering popular interest in singing and as a means of promoting congregational participation" — and unanimously passed. Furthermore, Bishop Davies of the diocese of Western Massachusetts gave out that reports having been circulated in New York to the effect that the Hymnal had been rejected he wished to make a denial of their truth.

Notes

The St. Thomas Festival Chorus under the direction of T. Tertius Noble is already rehearsing Elgar's "Dream of Gerontius" and this will probably be heard shortly before Christmas.

Sunday evening, November 2d, the joint vested choirs of Tremont Presbyterian Church, New York City, under the direction of Robert Morris Treadwell, organist and choirmaster, rendered Maunder's "Song of Thanksgiving." The junior choir organized in May by Mr. Treadwell, appeared for the first time in church service. The soloists of the church are Mrs. Lilli Maurer Offen, soprano; Percy E. Thomas, tenor; E. F.. Williamson, bass.

Irvin J. Morgan, Mus. D., formerly of Philadelphia, has assumed his position as city organist of Portland, Maine, succeeding Will C. Macfarlane. He undertook his new duties, October 1st at the large Austin organ in the city hall, the gift of Cyrus H. K. Curtis of Philadelphia.

Dr. Morgan is a former pupil of Sir Frederick Bridge, and has given concerts in England and France with success. Dr. Morgan was organist of the Wanamaker store in Philadelphia for seven years. For the last two years he has been on a transcontinental tour.

The choir of the Western Theological Seminary of Pittsburgh, Pa., has entered upon its seventeenth season, under the directorship of Charles N. Boyd. Included among the anthems sung are the following: "O brightness of the immortal Father's face," Mark Andrews; "Great peace have they," D. S. Smith; "Crossing the bar," H. J. Stewart; "The twilight shadows fall," David D. Wood; "Soft are the dews of God," Clarence Dickinson; "When wilt Thou save the people," J. Sebastian Matthews; "The straying sheep," T. Carl Whitmer; "Now sinks the sun," Horatio Parker; "We pray Thee, gracious Lord," Philip James. These anthems are all without accompaniment, and all by composers of American birth or long residence in this country. The closing responses are by Harvey B. Gaul.

The Guilmant Organ School has been reopened for the season. The classes in theory under Clement R. Gale and Warren R. Hedden are already started, as well as those conducted by Dr. Carl in service playing and practical musical knowledge at the organ.

The six Berolzheimer scholarships offered through the generosity of Mr. and Mrs. Philip Berolzheimer have been awarded to:

Ralph Arthur Harris, Nova Scotia.
Guy A. Normandin, Rochester, N. Y.
Andrew G. Clemmer, Warren, Ohio.
Douglas Ellegood Fowler, New York.
E. Lois Birchard, Mount Vernon, N. Y.
Florence I. Lee, Bayonne, N. J.

The new office of the Guilmant Organ School is at 17 East Eleventh Street, New York City.

After an absence of two years, Arthur S. Hyde has returned to his position as organist and choir director at St. Bartholomew's. Graduating from the second Plattsburg training camp as a captain, he left for France in January, 1918, and entered the second course school at Châtillon-sur-Seine. He saw two weeks of frontline trench work with the French at Verdun. This was followed by an assignment to the Eighteenth Infantry, First Division of the regulars. While commanding a company in the operations at Montdidier and Cantigny, Captain Hyde was severely gassed just after he had received a brigade citation for exceptional bravery. Later he was placed in charge of a non-commissioned officers' school, where he remained until the armistice.

Beginning with Sunday, October 19, Mr. Hyde has arranged to give Mendelssohn's "Elijah" on four consecutive Sundays.

George Ashdown Audsley, LL.D., is at work upon the manuscript of a volume to be entitled "Organ Stops, Their Artistic Registration, Names, Forms, Construction, Tonalities, and Offices in Scientific Combination." This book of about two hundred pages of text and various illustrations is to be published in the spring by the H. W. Gray Company. It is to be dedicated especially to all young and rising organists and should prove a valuable addition to the library of every organist.

The subjects to be treated are set forth as follows:

Name or names of, and remarks historical or otherwise instructive on, the stop.

Pitch or pitches of the stop as commonly introduced in the organ.

Scale or scales of the stop as affecting its tonality.

Tonality of the stop under special treatments.

Voicing and regulating the stop, when exceptional.

Tuning the stop, when of a special nature.

Combination and registration of the stop, for the production of musical effects of simple or compound organtone, orchestral coloring and other special tonalities required in the artistic rendition of all classes of organ music.

Reviews of New Music

INTROSPECTION. By Paul Held. New York: The H. W. Gray Co., Sole Agents for Novello & Co., Ltd., London.

"The St. Cecilia Series of Composition for the Organ" contains many notable numbers, but none more distinguished nor of greater significance than the three or four compositions from the pen of Paul Held. We would especially mention the "Preghiera" and "Hymnus," which appeared about a year ago. The latest work by this composer, "Introspection," is in the same serious vein as the earlier pieces, and displays the same characteristics of dignity and sincerity. Although in "Hymnus" Mr. Held proved that he could write with accomplished skill in the fugal form, the general tendency of his inspiration seems to be characteristically dramatic in spirit. This quality was decidedly evident in "Preghiera" which has little in common with the average insipidity of like name, and it is even more in evidence in "Introspection," which is aptly described by its sub-title, "Tone-Poem." Mr. Held has a strong orchestral feeling and his music for the organ is calculated to bring out the orchestral tone-coloring of the modern instrument; its proper presentation requires a modern organ, with highly specialized tone qualities and every mechanical accessory for deft and rapid manipulation. This orchestral quality noticeable in this composer's music inspires the hope that he will eventually venture into the larger field; indeed, one could hardly find better material than this very "Introspection," or orchestration, or possibly amplification, of which would make an orchestral tone-poem of the first rank. The music is written with the utmost freedom of form and in its harmonic texture and emotional content reminds one sometimes of Reubke's "Ninety-fourth Psalm," that great monument of organ literature which has remained for almost a century almost without a rival. No rash organist will venture to expound Mr. Held's "Introspection" without careful preparation. There are technical difficulties to be surmounted, and, even more important than that, there is a message of deep import to be delivered. But though it is not for the busy church organist whose organ playing on Sunday is in words of one syllable, to the musician who takes his work seriously and is not satisfied with the inanities which unhappily comprise so large a proportion of the present-day output of music for the organ, its study and preparation will be a real pleasure. It is dedicated to Clarence Dickinson.

PRELUDE AND FUGUE. By William Oetting New York: The H. W. Gray Co., Sole Agents for Novello & Co., Ltd., London.

Another work of ambitious dimensions to be added to the "St. Cecilia Series" is William Oetting's "Prelude and Fugue," dedicated to Charles Heinroth, Director of Music at the Carnegie Institute, Pittsburgh, Pa. The fugue is perhaps of greater musical interest than the prelude, although this is probably due to the inherent characteristics of the form, rather than to any defection on the part of the composer. Beginning with a splendidly massive passage for full organ, there follows abundant opportunity for swiftly flying counterpoint above and underneath the theme, leading eventually into the desired haven at the closing bars. The fugal subject, in E minor, is a very interesting and arresting one and the exposition, in four parts, is apt and convincing. Its further development leads through consistently increasing interest to the stretto, which brings on the full organ and leads to the climacteric ending.

LAND OF FREEDOM. By Gustave Ferrari. New York: The H. W. Gray Co., Sole Agents for Novello, & Co., Ltd., London.

The composition of patriotic songs received such an impetus during the war that it is likely to continue for some time to come. Ferrari's "Land of Freedom" is a two-verse "national anthem" which may be sung as a solo, or better yet, as a real "anthem" by full chorus in unison. It is especially to be recommended to Community Choruses.

BEHOLD THE DAYS COME. By Frank E. Ward. New York: The H. W. Gray Co., Sole Agents for Novello & Co., Ltd., London.

The opening chorus of Mr. Ward's Christmas Cantata, "The Divine Birth," published a number of years ago, is now issued as a separate number and makes an admirable Advent or Christmas anthem. With comparatively simple means, the composer produces music of dignity and charm, fluent, spontaneous, and convincing. The chorus parts are not difficult and there are short solos for alto, tenor, and soprano. As an anthem, this number from a successful cantata should find a permanent place among the best works for this season of year.

O ISRAEL, HOW GREAT IS THE HOUSE OF GOD. By Clarence Dickinson. New York: The H. W. Gray Co., Sole Agents for Novello & Co., Ltd. London.

This is a festival anthem, designed for use on special occasions, and is accordingly laid out on broad lines and of more ambitious purport than the average anthem. It comprises within its twenty-one pages a great variety of writing for chorus and soloists. The special occasion which brought it forth was the Consecration of St. Paul's Cathedral, Detroit, and the General Convention of the Episcopal Church. Beginning "allegro maestoso" with a vigorous theme announced first by the organ and then by the chorus in unison, it proceeds to the development of the first principal theme, "allegro moderato," by the full chorus, corresponding to the introduction and first movement of a sonata or symphony. This is followed by a brief passage for solo quartet, accompanied only by a fragmentary melodic theme on the organ, after which there is a lengthy solo for contralto or baritone and a duet for soprano and tenor. A bass solo leads into the return of the first main theme, and a fugal exposition and stretto develop to a triumphant closing.

LAND OF FREEDOM. By Gustave Ferrari. New York: The H. W. Gray Co., Sole Agents for Novello & Co., Ltd., London.

Gustave Ferrari has written a simple but stirring setting of a patriotic poem by Ruth Boyd. It is for four-part mixed chorus and may be sung either with or without accompaniment.

At a recent meeting of the National Association of organists, an address on "The Influence and Responsibility of the Organists" was read by Frank E. Morton, an engineer of Chicago. In his address, Mr. Morton makes the following interesting comments on the probable result of prohibition on music.

"Music has ceased to stimulate the worker at his toil, because the popular music of to-day idealizes and exalts, not industry and achievement, but idleness, sensuality, prodigality. Startling possibilities present themselves in the prohibition legislation now in the ascendant in this country. Certain kinds of music may eventually come under the ban, for, deprived of alcoholic beverages, mankind will revert to methods of the past for stimulation, and intoxication by music will be sought by those whose emotional vibrations attune them to such a stimulant. To meet this demand, there must be expected an outpouring of musical compositions more weird, more inebriating, than anything known before in modern civilized society.

Perhaps Mr. Ornstein will be able to supply the need.

Suggested Service List for December, 1919

2d Sunday in Advent, Dec. 7th

Benedicite in E flat ..... *C. B. Clarke*
Benedictus, Jubilate } Chant.
Introit, O Root of Jesse ..... *Stainer*
Offertory, The Wilderness ..... *Goss*
Communion Service in F ..... *Andrews*
Magnificat, Nunc Dimittis } in F ..... *Andrews*
Anthem, Rejoice greatly ..... *Gadsby*
Offertory, Hearken unto me ..... *Sullivan*

3d Sunday in Advent, Dec. 14th.

Benedicite in F ..... *Ham*
Benedictus, Jubilate } Chant.
Introit, The great day ..... *Martin*
Offertory, The Lord will comfort Zion ..... *Hiles*
Communion Service in G ..... *Armes*
Magnificat, Nunc Dimittis } in D ..... *Woodman*
Anthem, Prepare ye the Way ..... *Crament*
Offertory, Hosanna to the Son ..... *Gibbons*

4th Sunday in Advent, Dec. 21st

Benedicite in G ..... *Kinder*
Benedictus, Jubilate } Chant.
Introit, Blessed be the Lord ..... *Gaul*
Offertory, The night is far spent ..... *Foster*
Communion Serivce in G ..... *Horsman*
Magnificat, Nunc Dimittis } in E flat ..... *Stainer*
Anthem, Ascribe unto the Lord ..... *Travers*
Offertory, To whom then will ye liken God ..... *Parker*

Christmas Day, Dec. 25th

Te Deum, Benedictus } in E flat ..... *West*
Jubilate, Chant.
Introit, Behold I bring ..... *D. S. Smith*
Offertory, Glory to God ..... *Noble*
Communion Service in E flat ..... *West*
Magnificat, Nunc Dimittis } in E flat ..... *West*
Anthem, Before the heavens ..... *H. Parker*
Offertory, Hail, Thou ever blessed morn .... *Matthews*

St. Stephen, Dec. 26th

Te Deum in C ..... *W. H. Hall*
Benedictus, Jubilate } Chant.
Introit, O Rest in the Lord ..... *Mendelssohn*
Offertory, And they stoned him ..... *Mendelssohn*
Communion Service in G ..... *W. H. Hall*
Magnificat, Nunc Dimittis } in B flat ..... *W. H. Hall*
Anthem, Be thou faithful ..... *Mendelssohn*
Offertory, Love your enemies ..... *MacFarren*

First Sunday after Christmas, Dec. 28th

Te Deum in C ..... *S. A. Baldwin*
Benedictus, Jubilate } Chant.
Introit, In the beginning ..... *Andrews*
Offertory, And there were in the same country ..... *Lambord*
Communion Service in A flat ..... *Priest*
Magnificat, Nunc Dimittis } in A ..... *Wareing*
Anthem, Angels from the realms ..... *Sanders*
Offertory, O fair O wondrous night ..... *Weber*

Service Lists

December 7th.

Sir John Goss's "Wilderness," with its alternating recitatives and choruses, is a classic of so assured a permanency that its frequent appearance on service lists requires no comment. Its beauties are as convincing today as of yore and far from being out-dated, it will undoubtedly continue to enjoy for many years to come a life of usefulness. Choirmasters frequently find their Advent anthems among those written with other occasions in mind, or for general use; so it is with Henry Gadsby's "Rejoice Greatly," which was designed by the composer for use on Palm Sunday, but which makes a wholly admirable Advent anthem. For chorus without solos, it is bright and joyous, with the exception of a brief middle section, of quiet charm, "He is the righteous Saviour." Mark Andrews is one of the most consistently interesting of contemporary composers and there is always a strain of originality in his work which keeps him from lapsing into conventionality or dullness. In his Magnificat and Nunc Dimittis in F, his intention is that the words of the Virgin Mary in the first person (in the Magnificat) and those of Simeon (in the Nunc Dimittis) should be sung by solo voices, but he has also provided chorus parts for these passages which may be used if preferred. The passages thus treated are marked with an asterisk, and aside from them there are no solos.

December 14th.

Sir George Martin's short anthem, "The Great Day of the Lord" is one of the most impressively dramatic anthems in the church repertoire; its depiction of suspense and awe is quite remarkable. Henry Hiles' "The Lord will comfort Zion" is of ample dimensions and contains within its fifteen pages more than a little variety, including an extended section for solo quartet, and several solo passages for tenors and basses. The final chorus is introduced by a fugal exposition, of which the subject is announced by the tenors and basses in unison, after which the basses retire to appear later on as the fourth voice of the fugue. The Woodman Magnificat and Nunc Dimittis are for unison choir. Crament's "Prepare Ye the Way" contains two extremely interesting fugal expositions, one on the words, "Every valley shall be exalted" for solo quartet, and the other, "And the glory of the Lord shall be revealed" for full chorus. Both are handled with more than a little skill, the latter especially leading into a fine climax for full chorus of truly impressive effect. Orlando Gibbons is a name more familiar to students of musical history than to church congregations in America, but much of his music still offers ample interest to present-day hearers; "Hosanna to the Son of David" is a fine piece of part-writing for six parts, two sopranos, two altos, tenor and bass. To be sung unaccompanied, it will demand considerable ability on the part of the executants, as well as careful preparation.

December 21st.

Alfred R. Gaul is best known by reason of his justly popular cantatas, but his anthems are worthy of atten-

tion also, notably his fine "Blessed Be the Lord God of Israel"; the two parts of the anthem are separated by a lengthy bass solo, and the latter part is introduced by a fugal exposition. Myles Foster's "The Night is Far Spent" is one of the best of Advent anthems, having something of the dramatic effectiveness of Martin's "The Great Day of the Lord." John Travers' "Ascribe unto the Lord" is of Handelian character and dimensions; the organ part has been added by Vincent Novello. The tenor soloist is the most prominent voice in Horatio Parker's "To Whom Will Ye Liken God?" with a long solo passage and an equally important obligato.

December 25th.

It is always a pleasure to call attention to the many excellencies of the music of Tertius Noble. His Christmas Anthen, "Glory to God," is one of the finest of his achievements, which is equivalent to saying that it is one of the best anthems of modern times. After the organ introduction, the choir enters unaccompanied with the phrase "Glory to God in the highest," beginning pianissimo and culminating in eight bars fortissimo a truly thrilling effect when properly done. The next section represents the "slow movement," and the melody which is given first to the tenor soloist and then to the choir, is one of the most beautiful inspirations of its composer,—a melody whose serene and noble beauty moves upon the exalted plane of truly religious music, comparable in its purity and devotional character to César Franck at his best. The opening phrase is repeated again, and then the basses lead into a fugal exposition which is one of the best we have ever heard. The writing of figures is too often a matter of academic skill, and many a fugue which looks well on paper comes out very unsatisfactorily when rendered by human voices. From a purely practical and utilitarian point of view, the fugue in "Glory to God" is a triumph. It is eminently vocal and its phrases fit into the voices most gratefully. Beginning with the basses and culminating with the sopranos, the octave leap at the beginning of the subject brings out each entrance into sharp definition and aids materially in keeping the outline clear. The writer of these notes has not allowed a Christmas to go by for lo! these many years without enjoying to the utmost the preparation and presentation of this beautiful anthem. The music of Sebastian Matthews also possesses a distinct individuality, of which we have had occasion to speak before. It is evidenced again in his Christmas anthem, "Hail Thou Ever Blessed Morn," which provides some charming music for chorus, tenor, soloist, and solo quartet.

December 26th.

Mendelssohn is well represented in this list, notably with two of his best achievements for solo voices, "O Rest in the Lord" and "Be Thou Faithful." The Macfarren "Love Your Enemies" is one of a series of Introits written by that composer for holy days and seasons and is designated for St. Stephen's Day. The music of Walter Henry Hall is well known to American choirmasters.

December 28th.

Samuel Baldwin and Mark Andrews, also, are old friends and their music is familiar. The soprano (or tenor) soloist has an extended solo of pastoral style in the Andrews anthem, with a rather "atmospheric" organ accompaniment. Benjamin Lambord's, "And There Were in That Same Country" gives an equally generous opportunity to the bass soloist. "Angels from the Realms of Glory" by Herbert Sanders was the winner of the Clemson Gold Medal awarded by the American Guild of Organists for the year 1913. "O Fair, O Wondrous Night" by von Weber has been arranged by Clarence Dickinson; it may be sung unaccompanied.

Music Published during the Past Month

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BUSBRIDGE, REV. VERNON A.—(Edited by.) New Hymn Tunes. $1.15 net.

DICKINSON, CLARENCE.—"O Israel, How Great is the House of God." An anthem for soli and chorus. written for the Consecration of St. Paul's Cathedral, Detroit, and the General Convention of the Episcopal Church. 25c.

MOORE, C. A. ST. GEORGE.—"Office of the Holy Communion." 75c.

OETTING, WILLIAM H.—"How Long Wilt Thou Forget Me, O Lord." Song. 60c.

PUBLIC SCHOOL HYMN BOOK.—New edition. Music $3.00 net; words only $1.30 net.

WARD, FRANK E.—"Behold the Days Come." (Divine Birth.) General anthem for soli and chorus. 12c.

SECULAR

BRIDGE, SIR FREDERICK.—"Spring" Humorous part-song for A. T. T. B. (No. 559, *The Orpheus.*) 15c.

FERRARI, GUSTAV.—"Land of Freedom." A National Anthem. Prize winning song. 60c.

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GIBBONS, ORLANDO.—"Ah! dear heart." Madrigal S. A. A. T B. Transcribed by H. Elliot Button. (No. 910. *Musical Times.*) 8c.

HOLBROOKE, JOSEF.—"Taliessen's Song" Op. 73, No. 1 Low Key. 75c.

JOHNSON, N. F. BYNG. (Arr. by.) "Oh! The Noble Duke of York." (No. 560, *The Orpheus.*)

LEITCH, J. RODGER. "Our Heroes' Requiem." Song. 75c.

MATTHEWS, J. SEBASTIAN. "The Blessed of Freedom." Song in C for Soprano or Tenor. 60c.

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State of New York, County of New York, ss.:

Before me, a Notary Public in and for the State and county aforesaid, personally appeared H. W. Gray, who, having been duly sworn according to law, deposes and says that he is the Editor of THE NEW MUSIC REVIEW AND CHURCH MUSIC REVIEW and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in Section 443, Postal Laws and Regulations printed on the reverse of this form, to wit:

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H. W. GRAY, Editor.

Sworn to and subscribed before me this 25th day of September, 1919.

M. A. FOWLER

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Editorials

THE London *Times* says that the value of Mr. Frederick Lamond's playing lies in its "hard and clear statement of fact." Is this the mission of music—to state facts? If so, then Mr. Lamond must be the Mr. Gradgrind of the piano.

MR. HEIFETZ has not yet fiddled in London, nevertheless the *Daily Telegraph* has criticized him at length, not through a correspondent in the United States, but through the gramophone. Does a Londoner thus gain a fair idea of Mr. Heifetz's talent? In the case of a virtuoso, personality is an important factor; the eye has something to do in the formation of opinion, however unconscious the hearer may be. Mr. Jones may find that the evident self-enjoyment of a pianist or fiddler adds to the pleasure for the ear. Mr. Smith may be disinclined to do the art of this one or that one justice because he is disturbed by certain personal mannerisms.

THE gramophone often is pitiless in the exposure of vocal tricks and failings. Take the case of Mr. Caruso, for example. In some of his records, his slurring attack, his sobbing, yes, slovenly phrasing are all pitilessly clear. In other records he is the artist he can be when he chooses to forget the audience. So it is, no doubt, with records of fiddlers. To the London critic listening like the pictured dog to the master's voice, the technical proficiency of Mr. Heifetz seems "sheer wizardry."

SOME have found "supreme artistry" exhibited by Mr. Caruso because he makes up as a bearded Hebrew and sings that pathetic air "Rachel, quand du Seigneur," etc. Halévy and Scribe, arranging the scenario, at first thought that Eléazar should be a bass (Levasseur); that Nourrit, the first tenor, should take the part of Léopold, the lover. Nourrit had his choice, he preferred to play the father. "I shall have paternal entrails," he said. Halévy was pleased by this proof of Nourrit's sincere love of art, and made these sage remarks: "The tenor clings to his prerogative of the lover. He fears by wrinkling his face to lose forever the prestige of youth and to give the audience, especially the women, the lasting impression of an unfavorable mask and the premature appearance of the fatal age that the comedian's art is skillful in concealing."

THE question has been raised: "Why was 'La Juive' revived?" One might have asked, why was Rachel not allowed to rest quietly preserved in oil? Nourrit wrote frankly his opinion of the opera to a friend in Havre, soon after the production. He complained as bitterly as Castil-Blaze of the undue attention paid the scenery and the accessories; the management was much more occupied with the material of the *mise en scène* than with the singers and composers. "Poetry, music, song, and dance are now only pretexts for making the extravagance of M. Véron conspicuous. It is not his fault this time if singers and composers have not been crushed by cuirassed cavalry riding over their bodies. . . . Halévy is neither a Rossini nor a Meyerbeer; but after them he is to-day the only young composer that gives more than hope. . . . He has not put himself under the protection of great promoters; Halévy is modest; as he does not cry aloud that he is the first of all, he is treated as a little boy."

MEYERBEER! Once absurdly overpraised except by Schumann, who had no dramatic instinct as is shown by his "Genoveva"; by Mendelssohn, the prudish, priggish Mendelssohn, who was shocked by the ballet of the nuns in "Robert the Devil," and by innocent Zerlina undressing in "Fra Diavolo"; and by Wagner, for Meyerbeer's laurels at the Paris Opéra would not let him sleep; Meyerbeer, now abused too recklessly.

Yet in Paris, where he was once the operatic idol, he is now condemned for having been born in Berlin. M. Edouard Epardaud wishes the rue Meyerbeer to become the rue Claude Debussy. It seems that no less a man than M. Vincent d'Indy at the beginning of the war denounced the Prussian Meyerbeer, who was so thoughtless as to choose Berlin for his birthplace; "whose lamentable platitudes retarded for half a century the normal development of French musical art." Yet Saint-Saëns, raging against Wagner at that time—"l' octogénaire Wagnérophobe"—had nothing to say against Meyerbeer. M. d'Indy, after laborious research, found that Meyerbeer of all celebrated musicians was the only one born at Berlin. "It seems that Prussia is not prodigal in great men," adds M. Epardaud, who gives this sly dig: "Without doubt, Meyerbeer is not in anyone's way to-day, and probably for that reason, Saint-Saëns honors him with his tenderness; but he was the greatest block in the way of true genius that has ever been seen. From 1830 to his death in 1864 he held personally and for himself the stage of the Opéra. He was the intractable master, the hard, pitiless tyrant, who remembering his Pomeranian origin, brought a rule of iron into our lyric temple." So in 1842, this Prussian installed in the Parisian Opéra, allowed himself to be named by his emperor, Frederick William IV., director general of music in Germany, and if he brought out "The Prophet" in Paris, at Berlin he produced his "Feldlager in Schlesien."

Until about 1900, when the Wagnerian rule began to be established, Meyerbeer's music was most successful and lucrative. Managers relied upon it; the French public, "odiously perverted, continued to applaud its Prussian idol." He barred the road for the greatest French musicians, for Berlioz, who was hissed in Paris; for Gounod, whose "Faust" was at first greeted sarcastically; for Chabrier, whose "Gwendoline" was brought out at Brussels, because "The Huguenots" monopolized the stage of the Opéra. Saint-Saëns himself

suffered, for the Opéra ignored for a long time, his "Samson and Delilah." Now if Meyerbeer had deserved this glory, M. Epardaud would modestly keep quiet. "Beethoven has his street in Paris and Schumann should have one; but the glory of Meyerbeer was a hateful usurpation; the Prussian speculated on the bad artistic instinct of the people, with a skill that made a momentary illusion. Nothing remains of all his work; it was like a showy façade, brilliant but deceitful, a prey to the slightest wind. It lacked the solid foundation of sincerity."

Bitter words; yet there are still conservatives in Paris who think, or say they think, that Debussy has worked harm to French art, to the true characteristics—clarity and logical sequence of musical ideas. Our own impression is that Paris is a large enough city for streets named after Meyerbeer and Debussy. Nor is Meyerbeer's music wholly dead. Some of it lives, if only in the operas of his successors We find the influence of Meyerbeer, even in certain pages of César Franck's "Beatitudes."

AND why was "L'Italiana in Algeri" revived at the Metropolitan? Some ask this question, sorely vexed. We should like to hear the opera in a smaller theater; we should also like to hear "Tancredi" and even "Othello" for the sake of the last act—if—and this is an important "if"—if there were the wholly competent singers to sing the music.

Stendhal's life of Rossini contains many shrewd remarks about operatic music in general, also about singers of the time. His chapter on "L'Italiana" is entertaining, the opera as he heard it in Italy, not as adroit persons contrived to bring it out at Paris, "in a way to disgust us somewhat with Rossini." Discussing this opera, he spoke only of the music, not of the text which he did not know. "I always make over for myself the words of an opera. I seize the situation of the poet and ask for only a single word to inform me as to the sentiment. For example, I see in Mustafa a man bored by his mistress and his grandeur; as a sovereign, not lacking vanity. Perhaps all his lines would spoil this for me. It would be better, doubtless, if Voltaire or Beaumarchais had written the libretto, for then it would be as charming as the music; one could read it without being at all disenchanted; but as Voltaires are rare, it is fortunate that the charming art that busies us can well dispense with a great poet. Only, one should not be so imprudent as to read the libretto."

THIS is sound sense. Unless the music of an opera is expressionless; unless the singers are miserable comedians; the music, action, facial expression, gestures should tell plainly the dominating sentiment or emotion, and emphasize the situation. We have seen "Il Trovatore" many many times—always with pleasure, we are not ashamed to say, even when the performance was mediocre, or below mediocrity; we have never read the libretto; yet the story, as told on the stage by music and action, is by no means so unintelligible as some would have the world believe.

WE have not read Stendhal's "Rossini" in English, and do not know whether the book has been shortened, whether "digressions" have been cut out, judged "negligible" or "impertinent" by translator and publisher. In spite of remarks by a lover of Italian opera in Stendhal's time—for example, he found "Germanisms" in "Semiramide"—but this judgment is too amusing to be omitted here. "It seems to me that Rossini has committed a geographical error. This opera, which at Venice escaped hissing only on account of Rossini's great reputation, would have perhaps seemed sublime at Königsberg or Berlin. Thus I am easily consoled for not having heard it in the opera house; what I have heard sung with a piano accompaniment gave me no pleasure."

IT is the fashion to laugh at Stendhal as a writer on musical subjects; he has been accused of plagiarism, of lifting with both hands from Carpani's "Rossiniane lettere," as he undoubtedly stole from another work of

Carpani when he wrote about Haydn; but Stendhal's "Rossini" is his own work. It is a pleasure to find M. Lionel Dauriac, the latest biographer of Rossini, characterizing Stendhal's, as "the oldest"—it was published in 1823—"not the fullest, but without comparison the most intelligent of all." M. Dauriac continues: "Stendhal gives us with his own impressions those of a whole group of Italian music lovers. He relates the history of the operas; he describes the manner in which each one was received. From 'Tancredi' to 'Donna del lago' he analyzes in detail nearly all the operas that succeeded; and each analysis, save that of 'Othello,' is a model of musical and psychological analysis. One cannot always be of his opinion; but even where he is wrong, one understands how he was deceived." It may here be added that M. Dauriac finds "L'Italiana in Algeri" "a perfect model of wit, elegance, melodic and rhythmic fecundity."

IT is the practice in certain concert halls to-day—as in Symphony Hall, Boston, when we heard there a Symphony Concert not long ago—to lower the lights, except on the stage, during the playing of music. We do not know whether this practice is for the purpose of relieving the eyes, or concentrating the attention on the orchestra. When Mr. Paderewski insisted on a rather dim lighting, he was accused of a desire for spectacular effect, for "setting the stage." For some years there was an effort in Germany to maintain dim lighting during concerts of every description, and some insisted that in concerts an orchestra and chorus should perform unseen.

In Stendhal's second chapter of his Introduction to the life of Rossini he quotes Dr. Cottougno, "the leading physician at Naples." This learned leech, by the way, said to Stendhal, apropos of the unexampled success of "Moses": "Add to the other merits that can be attributed to your hero, that of being an assassin. I can cite you more than forty attacks of nervous cerebral fever, or violent convulsions, among young women too much affected by music, without any other cause than the prayer of the Hebrews in the third act, with its superb change in tonality."

Well, this Dr. Cottougno assured Stendhal that music demands a half-light; too bright a light irritates the optic nerve; life cannot at the same time present itself to the optic nerve and the auditive nerve. "You have the choice of two pleasures; the human brain has not a force sufficient for the two." He thought of something else, something connected perhaps with galvanism. "To find delicious sensations in music, you must be isolated, not near another human being. Our ear is perhaps surrounded by a musical atmosphere. I cannot explain this, but perhaps it exists. To have perfect pleasure, you must in some way be isolated as in the case of electrical experiments; there must be a foot at least between you and the nearest hearer. The animal heat of a strange body seems to me fatal to musical pleasure."

Stendhal was far from endorsing this theory of the Neapolitan philosopher, and he admitted that he was not scientific enough to repeat it with complete accuracy. "All that I know through the experience of some intimate friends is that a succession of beautiful Neapolitan melodies forces the spectator's imagination to present to him certain images, and at the same time put his mind in the most proper mood to feel the charm of these images."

Let us hope that the translator of this biography into English did not cut out the footnotes as superfluous. They are often as delightfully malicious as those of Sainte-Beuve in his critical articles on literature.

MR. MARK HAMBOURG, the pianist, is not wholly forgotten in this country. When he played here he reminded one of Turner's picture: "Rain, Steam, and Speed." The article in the London *Times* apropos of Mr. Hambourg's recital in November is well worth quoting. We quote it not from a feeling of disrespect or ill-will, but as an example of the change in the tone of English criticism. We remember the day when the Academicians in England protested violently against the critical articles of Vernon Blackburn and John F. Runciman. The former was, perhaps, a little *précieux;* the latter used too often the sledge-hammer; but the two were true lovers of music, haters of pedantry, snobbery, and

sham. Of all snobbery, musical snobbery, is probably the most offensive, for it is founded on ignorance and pretence. But to Mr. Hambourg:

"He made a bee-line for the piano and gave his little clockwork bow right and left. It seemed to say, 'Here we are; I've played all these old things by Chopin till I'm sick of them. However, you have paid to hear me do it, so I don't mind going through it all again, only let's get on with the job.' We sympathized with him, especially on reflecting that he could not leave before the end, which we soon determined to do. Having forgotten to bring a stop watch, we cannot say exactly what time he made in each of the Ballads, Studies, the Barcarolle and the Fantasia in F minor. Probably both the last two broke previous records. We sympathized too with the writer of the program notes. He, innocent soul, had written beautifully of gondolas gliding over 'calm lagoons,' and behold, the Barcarolle had become a college bumping race with a rhythm like that of the 'Toggers' (Division III.). . . . What a musical people we are becoming! No wonder that Saturday afternoon piano recitals are getting more popular than football matches, at any rate while the wind makes the touch-line uninviting."

THE comparatively recent performance of "Parsifal" in English at Covent Garden should interest those looking forward to the performance with Mr. Krehbiel's translation at the Metropolitan. The critic of the London *Times* found that the words made no appeal in any vital sense; "nor will they until someone has the courage to recast them entirely, dropping the foolish necessity of rhyme and making a few straightforward sentences that it does not make singers hot to have to pronounce. It is not the English words but the English singers that matter. It is a great thing to have got them to make a beginning with this opera—or, as some prefer to think it, this religious office. They do not understand it yet, it is true, but they may; and the more they read the 'Morte d'Arthur' and 'The Faery Queen' aloud to themselves, and think themselves back among their forefathers, instead of trying to catch echoes of Bayreuth, the sooner they will do it. For the whole point of opera in English is that the singers should make it absolutely a part of themselves, and devise their own way of letting the points tell without forcing them."

THE same critic, however, attending a performance of "The Golden Cockerel" in English found the translation—all translations in fact—more inimical to humor than to any other quality except wit, "to which it is almost fatal"; and so the wit and humor of this opera lost its "funniness, if it is to be funny, has to rest on the capacity of the players for mild buffoonery."

IN the performance of "Parsifal" the huge panorama cloth illustrative of the hero's journey to the scene of the Holy Grail was not used; so there was no anxiety over the orchestra keeping in step with the moving scenery and *vice versa*. The tableau curtains were dropped and the music told the tale. Before the performance the management promised "to speed up the action."

WE were greatly interested in the first number of *The Musical Arts Bulletin* published in the interests of the Cleveland Orchestra.

On the first page we read that the influence of an orchestra on a community is "moral, spiritual, cultural." There is, however, a stronger appeal to the citizens of Cleveland. "It directly contributes to the commercial and industrial prosperity of the city. Of the money required to operate an orchestra nine tenths are spent in the city itself; the musicians become residents. The contributions made by a successful orchestra to the advertising of a city if measured in dollars and cents would total an imposing figure."

Page 2. "Cleveland business men, take note. The musicians live and spend their money here."

Page 4. "Be a booster for Cleveland's Orchestra."

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Noting the fact that the Orchestra will play at Akron, Kent, Oberlin, Youngstown, Canton, Dayton, and elsewhere, the writer adds triumphantly: "So the work of proclaiming Cleveland a center of things cultural as well as commercial, proceeds apace."

THERE was something pathetic in this admission of Field Marshal Lord Methuen at a dinner of the Worshipful Company of Musicians in London.

"Lord Methuen, replying to the toast of 'the Guests' said that his playing of the violin had been, to him, the sweetest companion a man could have, but he was fully aware at the same time, that it had been a curse to many who had heard him."

MR. WARD MUIR hopes there will be no more pageants in England. He says that this pageant business is organized by a clique of fussers, who wish the English to sing folk songs, dance morris dances, and play stupid antiquarian games on the village green. "One of the most melancholy spectacles I ever witnessed was that of a village which had been got hold of by a young squire of the alleged 'intelligenza' cast of mind. He had goaded his tenants into morris dancing and folk-song singing and they performed like trained animals for the delectation of his guests and for literary gentlemen who wrote enthusiastic articles about the joyousness of this humble community. But when the squire wasn't there, the humble community chanted music-hall choruses and danced that vulgar dance (I don't know whether it has a name, but it exists everywhere) which you may behold every evening round the piano organs in the slums."

Music After the War

By Henry F. Gilbert

TO musicians, composers, and all those interested in the art of music there is at present one topic of paramount and vital interest. Speculation is rife over what effect the recent world-disturbing events are having or will subsequently have on music. How often do we hear it asserted that the war is bound to have a wonderful and most beneficial effect on music, or per contra, that the war has had, and will have, no particular effect on art except perhaps a prohibitive one. All of us are naturally interested in this effect, at least to the point of questioning what it will be. Two days ago I received a letter touching this subject. My correspondent writes: "Why not write an article about the changes to be wrought in the careers of our young musicians, more particularly composers, by the war? I have in mind particularly the fact that the war has broken up the old German tradition (going to Germany to complete your studies and returning full of counterpoint, beer, and watery semi-German compositions), and has probably choked off the French and Russian ones which were just gaining strength. Thus far nothing to supplant these old beaten tracks for young musicians has come up. The same is true with the old game of trying to write like the modern Germans, French, or Russians, even if you hadn't been there to study. . . . It seems to me that we stand at a sort of turning point just now, and sooner or later some strong current (I hope not one of the old ones) will set in again and most of us will swim with it."

Thus far my correspondent. I have quoted him at some length as his letter seems to sum up, and rather faithfully portray the anxious and questioning attitude of mind which so many of us have regarding this subject. On the whole, however, I must say that this somewhat impatient desire for enlightenment concerning the effects of the war on music reminds me a little of those hustling newspapermen who charter tugs to go down the

harbor and meet the steamer which is bringing a distinguished foreign visitor to our shores in order that they may get a "scoop" on the d. f. v.'s "impressions of America." They are laughably "much too previous." Not content to await the event they must tell about it before it happens. So it is with those who desire to forecast the effect of the war on music. It hasn't happened yet, nor can one see very clearly what it will be when it does come to pass. One can only speculate according to his ability and possibly hope, in accordance with his temperament and subconscious desires.

It is true that I have already noticed certain perfectly definite effects of the war upon music. But these effects seem to me to be definitely bad; also to be too sporadic to have any enduring or significant effect on the art. For instance: certain incidents or aspects of the war have caused numerous composers to put forth numerous compositions said to be directly inspired by the war and its effects on their hearts. But to my mind these compositions were inspired by patriotism rather than a love of art. As a general rule a work of fine art is created from the love of creating it rather than the love of something else. So these compositions (many of which I could name, but won't) have in most cases been merely "pieces d'occasion" and have given one the impression of being "made" rather than "inspired."

Patriotism, however noble it may be in its highest expressions, is certainly a most disturbing factor to the world of culture. Many instances of its zealous but mistaken operation have been afforded us recently in this country. It has perhaps been even worse here than in some other countries, and in the domain of executive music at least has had a baneful influence. When the "people" interfere in artistic matters—a large part of these activities being over the heads of most of them—and this interference is dictated not by artistic considerations at all, but is inspired by a blind and perfervid sense of patriotism, the result is apt to be that of the traditional "bull in the china shop."

For art to develop and grow into something rare and significant, freedom from the fierce hatreds engendered by the war is absolutely necessary. The flower of culture is the fruit of peace. Many a noble deed, many a fine ideal for which we have striven, is bound to have its ultimate effect in the world of culture. The spirit of these things will undoubtedly be reflected and preserved in art, literature, and music. But they will not have their legitimate effect on culture until after the present tense emotions have died down. We are actually too near these things, in point of time, to see them properly, and the people of all the countries are suffering from an access of patriotism, frequently so intense and blinding in its nature that it amounts to a disease. One is tempted to believe with O'Flaherty V. C. (in Bernard Shaw's recent playlet) when he says: "You'll never have a quiet world till you knock the patriotism out of the human race."

Wordsworth says somewhere that the basis of art is "passion remembered in tranquillity." The world is anything but tranquil at present. While all the passionate emotion with which the world has been filled for the last four years (with which it still is filled to a large extent) may eventually furnish the inspiration and motive force for new developments in art and culture generally, its present effect is detrimental to all cultural development and in my opinion exercises a positively bad and pernicious influence.

Referring again to my correspondent's letter, quoted above, I note that he seems to be somewhat at a loss as to what is going to happen in America, as our usual source of musical instruction (Germany) has been recently put out of business. He also appears to somewhat regret the fact that certain budding tendencies on the part of our young composers to imitate the French or the Russians have been choked off. To me, however, this is one of the hopeful signs of the situation. The art of music is undoubtedly something definitely of Europe. It has had all its beginnings, growth, and development there, and it is quite right that American composers should study all their technique of composition with European masters. But it is a fatal mistake, a step which leads ultimately to the wastebasket, for them to imitate too closely the spirit (or even the technical methods) of any one of these various European schools of composition. Imitation, however good, can never take the place of originality, and we as

Americans can never attain to a convincing artistic expression of our national and independent spirit as long as we slavishly persist in imitating foreign models.

Undoubtedly the recent war will render it less easy for American students of composition to study in Europe and to fall under its fascinating and compelling influence. The feeling of nationality is quickening everywhere; in America as elsewhere—and this may eventually force upon our composers more self-reliant and independent methods. Imitation of foreign models will quite likely become less frequent as time goes on. While all our technical education must continue to be based on a study of the great European schools still we may be led to begin to express a different spirit from that which actuates the art of Europe. Owing to this accentuation of the nationalistic idea and its stress on the fundamental difference in spirit which underlies America from that which underlies Europe, our composers may be led to lay the foundations of a style of music which shall be different in spirit from any of the European styles of music. Our young composers may be actually jolted free from their present European-æsthetic intoxication through the force of recent world-shaking events, into becoming Americans first and composers afterward.

Owing to our isolation, our material richness, our good nature, and confessedly our ignorance, America has fallen an easy victim to propaganda of various kinds, both political and artistic. It is with the artistic that I am concerned here. We are all somewhat well acquainted with the story of German music and musicians in America. There are, I hope, few of us who would deny its fine constructive, and culturally awakening, effect on the musical consciousness of America. Still in the end this one-nation domination of our musical destinies and thought became a menace to our broadening desire for musical culture. Undoubtedly while the great tradition of German music was our first teacher in matters musical, its effect, operating through several generations, has been of such a strong and dominative nature that the musical mind of the country had become, in all intents and purposes, a German musical mind. Happily for our development this single, strong, but restrictive domination has been broken. In its place we have promptly fallen a victim to French musical influence. Our concerts are full of American compositions which no near-sighted man could distinguish from the work of a second-rate French composer. But I believe that this French musically mesmeric influence will pass, as has the German influence, nor do I think that its domination will be anywhere near as long or compelling. The point is that the accepted idea of the well-nigh complete domination of musical America by the spirit of musical Europe (as evidenced by the long control of our musical life by the Germans) has received such an unsettlement that though the first result of this unsettlement may be chaotic, still it has cleared the decks for action of a constructive sort which may ultimately result in the creation of some music which shall be distinctive; which shall express a different spirit from that of European music; which shall ultimately be real American music.

The immediate effect of a war, as shown by history, has usually been destructive; its ultimate effect, constructive. Though there are plenty of exceptions, these do not disprove the general rule. And this rule appears to work, in most cases, regardless of whether the nation engaged in the war has been victorious or defeated. At their immediate conclusion in 1815 the Napoleonic wars must have seemed the most upsetting and generally disintegrating calamity that had befallen humanity in modern times. They were certainly very far-reaching in their effects. But these effects, although at the time considered so destructive, are now seen to have cleared the way for the subsequent development of Germany, Italy, and Switzerland. Even France herself was solidified and a patriotic spirit aroused which eventually became a national asset. The ultimate effect of these apparently catastrophic events was beneficial to all concerned and made for true development all round. Curiously enough the country which ultimately reacted to such great benefit to itself, was that country which we now call Germany, and which perhaps suffered the most from the oppressions of Napoleon.

The disorders and national misfortunes immediately following the Franco-Prussian war of 1870 are well remembered by many men who are alive to-day. The large in-

demnity imposed upon the French by the Germans, and the terrible disorders in France which followed its imposition are matters of the history of yesterday. Yet the indemnity was paid in three years, and from the ashes of the conflict arose not only the unified Empire of Germany but also the Republic of France practically as we know it to-day. Thus the ultimate effect on both victor and vanquished was constructive. I need hardly cite our own Civil War with its regrettable reconstruction period. Yet who can fail to perceive that its ultimate effect has been a constructive one on our financial, social, and moral status?

Wars are the fevers of nations. Terrible experiences alike for both victor and vanquished. Like the fevers which attack us individually and lay us low, causing us to struggle to preserve our mere existence, wars cause nations to struggle to preserve their national existence. In our individual struggles against disease we eliminate from our lives everything of an unimportant or superfluous nature, and concentrate our attention and effort solely on those things which are absolutely necessary to enable us to continue to live. All those things such as diversions, amusements, and certain kinds of food which pander to our sense of taste but are not particularly nourishing, are eliminated. Our lives are adjusted strictly according to the laws of a natural economy which forbids us to spend time or energy on anything which is not of vital importance. All other things must be temporarily sacrified.

In a similar manner, when the fever of war fastens itself, or is saddled, upon an entire people, it means sacrifice for almost all of them. For all but those immoral persons, war profiteers, it means that all forms of luxury, of pleasant and careless superfluity, even of harmless and usual forms of popular diversion, must be sternly eliminated. The people must face life itself, stripped of all the illusory beguilements with which it is habitually surrounded. Their lives must largely be purged of that which is merely enjoyable and devoted to that which is strictly necessary. This causes them to be more earnest, more thoughtful, and less tolerant of fictitious values whether in the characters of men, in social laws and customs, or in art and culture. Life is no longer rich enough to afford support to that which is not intrinsically worth while. It is to this psychologic change in the people that the constructive tendencies which follow a war can be laid. The pressure of the conditions imposed upon them by war causes them to exert the reserve strength provided by nature in both individuals and peoples for the overcoming of, and the recovery from, such feverish and desperate conditions. And the rebound of recovery from such conditions (in the present curve of world progress at least) is so forcible, so filled with pristine vigor, that owing to this they eventually attain to a greater degree of development than that which they formerly enjoyed.

Now an effect of this constructive nature is what I look for eventually in our art of music. The ultimate effect of the late world war will be of a clarifying, rejuvenating character. There have developed in the art of music during the last twenty-five years many tendencies of a charming, fascinating, and interesting character but which have been on the whole rather of the head than of the heart. Intellectually subtle, but emotionally barren; a delicate trifling with the means and possibilities of music, but a neglect of its larger potentialities. But the eyes of the people will have been opened, and they will become less and less blind as time goes on. Less and less satisfied will they be with the intellectual complexities and æsthetic triflings so common in our present day art. They will demand of it more solid spiritual food, a greater earnestness, a more profound emotional significance. No longer will people be satisfied with the pretty, and charming, no matter how refined, how delicately wrought, or how colorfully suggestive it may be. No amount of these things can atone for lack of spiritual value.

Technically speaking, I believe that the art of music is destined to again give to the melodic element its pristine importance. I do not mean by this that we shall necessarily return to the tunes of the mid-nineteenth century. I mean that there shall be *flow* and a *sense of direction* to a piece of music; that one part of a composition shall be definitely related to another part; that each part shall follow its predecessor as an inevitable consequent; that an unbroken curve of beauty shall be apparent from beginning to end. And, technically, that which shall play the largest part in ac-

complishing this is melody. Composers shall again write long and noble melodies; nobler than ever before and upheld, sustained, and enhanced by all the colorful tone combinations of the modern harmonic palette. But these colorful tone combinations, however interesting and valuable they may be in themselves, shall not much longer form the only basis of a musical composition. Yet how many modern compositions we can all think of consist of a more or less unrelated juxtaposition of just such charming fragments. This is the weakness of much of the modern French composers. They all are guilty more or less of this æsthetic sin, from the lesser composers up to Debussy. No, we shall demand of the music of the future that it shall be the expression of deeper feelings than those of charm or super-refinement; that it shall be unified and not fragmentary in its form; that it shall again stir us fundamentally.

That this rejuvenating and constructive force will eventually make itself felt not only in our social life, but in our art and culture as well, I do not for a moment doubt. But *when* is another question. Many there are who believe, and with a considerable show of reason, that the world war, terrible as it has been, is but the prelude to a series of deeper, more fundamental and far-reaching world events. However that may be, I believe that the farther the pendulum swings to the side of destruction and death, the surer and more forcibly will it ultimately rebound to the side of renewed construction and life.

A Few Aspects of Contemporary Music

By Chalmers Clifton

THOSE Sunday mornings seem very long ago when in thick magazine sections, lurid with war news, we read verbose predictions of the armchair philosophers of a spiritual rebirth "after the war." We see no symptoms of it as yet in the greedy unimaginative disputes of capital and labor. According to a great number of these same autocrats, modern art almost *in toto* was a suspicious manifestation of "cubism" and "futurism." On the sheets of paper which told us of grim and unbearable suffering and squalor, quite paradoxically, we were comforted by the assurance that it wasn't entirely an evil. We were going to be generous, serious, and inspired. We were led to anticipate with a religious and economic millenium, a Golden Age of artistic expression, an international cœnaculum of genius. We all looked forward to the end of the war with something of the feelings of the medieval burgher to the year 1000. But in music as in other things we are reminded regretfully of the years immediately preceding 1914.

At that time, Wagnerphobia, a few pathetic survivors excepted, was as extinct as the mastodon.

In 1914, even in Paris, the public listened with patient and uncomprehending reverence to the French production of "Parsifal." "Lohengrin" "Meistersinger," and "Tristan" were in the current repertoire of every important opera. The productions at Bayreuth were growing distinctly inferior. If Wagnerphobia was extinct, Wagnerphilism was out of fashion. Even that prolific post-Wagnerian, Richard Strauss, who had enjoyed about twenty years of almost unprecedented success for a serious musician, could provoke no more choleric abuse in the critical press and to some of us seemed a little worn with age.

The truth is, people were setting up other household gods. With the beginning of the twentieth century, it was evident that music was not wholly made in Germany. It was evident that Franck, d'Indy, and Chausson knew how to write symphonies which were not slavish imitations of the classics. And as for the more sentimental, they were getting a lachrymose enjoyment from the Tschaikowski *Pathétique*. In 1902, the first production of Pelléas and Mélisande was the signal for an acrimonious controversy, which developed into a little war of its own between *pelléastres* and *anti-pelléastres*. The growing popularity of "national" Russian music gathered impetus in the extraordinary and whirlwind apparition of the Diaghilew ballet in Paris for a spring

season in the years 1909 to 1914. After Wagner, it seems incontestable that the evolution of modern music took place in France and Russia.

This association of French and Russian music is not merely politics of the former Triple Entente. Russian literature and Russian music have profoundly affected French intellectual life. Yet it cannot be said that French music is imitative. A great deal has been written and spoken about Debussy's debt to Moussorgsky. We know a few pages of Pelléas which recall Boris Godounov, but the very essence of Debussy is Gallic.

Debussy's death in 1919 called forth the usual obituary estimates of his "place in musical history." Personally, we derived such unalloyed pleasure from a recent performance of "Iberia" that we do not care a fig about his place in musical history. It is futile to speculate as to how long fickle human emotions will derive satisfaction from any work of art. The present movement, particularly, when our critical processes experience a certain confusion and dismay is not propitious. We have musical friends, whom we consider intelligent too, who have to this day a vague and lingering hostility to Debussy. We invoke the romantic "doctrine of natural antipathy" as the only explanation. No one has upset the comfortable concert goer more than Debussy. He would not have enjoyed this distinction, we believe, for if ever music bore the imprint of delicacy, sincerity of expression, and refinement of workmanship, it is Debussy's. It is remarkable that Verlaine and Debussy could have lived, moved, and had their being in an age when so much is judged in terms of size and speed. But like Debussy or not, as you will, his influence has been felt and will be felt. He is one of the little army of liberators who have helped overthrow the tyranny of our overworked major and minor, and our stereotyped cadences.

Who were the personalities of the modern tendency in Europe after Wagner? In France, Franck, d'Indy, Chausson, Duparc, Fauré, Chabrier, Lalo, Satie, Debussy, Ravel, and Florent Schmitt; in Russia, Moussorgsky, Balakirew, Borodine, Rimsky-Korsakov, and Stravinsky; in Germany, Strauss, Reger, and Schönberg; in Spain, Albeniz, Granados, and Turina; in Hungary, Bartok Bela; in Italy, Casella, Castelnuova, Malipiero, Pizzetti, and Montemezzi. Brahms, Mahler, Bruckner, Grieg, Dvořák, Saint-Saëns, and Tschaikowski, have not the same technical preoccupation of the groups we have named, not always with reference to their individual superiority, but as regards their search for new forms and new harmonies. We have not included English and American musicians, among whom there are already a host of excellent composers, because their conquests in the field of new or national music are of the immediate present or to-morrow.

We have spoken of the influence of Russian music upon French music. In any discussion of the vivid exuberant and startingly original work of Igor Stravinsky, there must be an acknowledgment of his debt to his French sympathizers. By them he has been perceptibly influenced, and among them he found his greatest sympathy and encouragement. It was Debussy himself who shouted "Taisez, vous!" to a public which was hissing a concert performance of Stravinsky's "Sacre du Printemps" by Monteux's orchestra in the Casino de Paris. Particularly in his use of tenuous divisions of the strings, and of rare blended timbres is the French influence noticeable. His is an entirely different orchestral idiom from the compact, gaudily brilliant sonority of Rimsky-Korsakov. And orchestration is a very important element in Stravinsky's technique. It is these amalgams of tone which make the bewildering "polyharmonic" procedures of Stravinsky tolerable to an ear which has not yet learned to understand a new musical vocabulary. Since Pelléas and the Nocturnes of Debussy, the "Sacre du Printemps" of Stravinsky seems to us the most interesting and original contribution to modern technical resources. There is a great deal of polyharmony in Debussy, Ravel, and Strauss. With Stravinsky, however, this procedure goes so far as to have independent melodies in different tonalities and two or more "planes" of harmony. There is French influence in the orchestral technique. But here the influence ceases, for Stravinsky is as truly Russian as Debussy is French. We find the other works of Stravinsky beautiful and interesting, but nothing he has done or can do will be as significant as the "Sacre." His technical methods do not overthrow our

An unusual feature was provided in the concert arranged by the City of New York, under the direction of Philip Berolzheimer, Chamberlain, in the form of an organ and symphony orchestra concert. The organist for the occasion was the celebrated French master, Joseph Bonnet, and the orchestral body, the New Symphony Orchestra. This was announced as the first concert of this type ever given in New York, and only the third in the United States. These concerts are arranged by the City Chamberlain, under the auspices of Mayor Hylan, for the people of the city, and give many a chance of hearing good music at no cost to themselves.

Have you the "Blues"? That is, musically speaking! If not your music dealer can probably supply you with some of the latest. For know ye that the "Blues" are apparently successor to the Jazz, which if you will remember succeeded King Rag some little time ago. It would probably require a gentleman whose shoeleather has been worn down by the hard pavement about Times Square to define exactly the differences between a Rag, a Jazz, and a Blue. Nevertheless, Broadway's latest edict is that the "Blues" are the thing and it is accordingly a matter not to be questioned.

It is announced that the war being happily ended, the ancient firm of Belasco, Puccini, and Company (the Company in this case apparently being the Metropolitan Opera) is about to resume business. The "Son-Daughter," now running at the Belasco Theater in New York, is to furnish the libretto, and from all accounts it is a melodrama that will make a fitting companion to "Tosca" and "The Girl of the Golden West." Whether fondness for melodrama itself on Mr. Puccini's part is the underlying secret of his continued choice of this sort of stuff, or a desire to make his operas from plays that have already passed muster with as sagacious a producer as Mr. Belasco, is a question which it would be difficult to answer definitely, but at which many of us could give a very shrewd guess.

The performance by Percy Grainger at his New York recital of the piano sonata by Cyril Scott, Opus 66, recalls to mind a composer whom serious musicians were beginning to view with increasing respect in the years immediately prior to the war. Mr. Grainger, in a program note, states that this sonata is not only the greatest single composition in large form for the piano known to him, but also the most significant contribution to the form that has appeared since the piano sonatas of Brahms.

Coming from an artist of Mr. Grainger's standing, such a statement can only whet our appetites to learn a little more of Mr. Scott's recent works, especially those done during the war. Certainly he is a man who writes for the piano with a sympathy and technique possessed by no other Englishman, and, in fact, very few of any nationality. In some of his earlier works he appears to lean heavily on Grieg and Debussy, but he has gathered strength and originality as he has progressed and has now reached a point where any new work he produces is worthy of repeated hearings and most careful consideration.

In the *Musical Quarterly* issue of October, 1919, there is a rather unique article by Dr. Grattan Flood of Enniscorthy on the origin of the melody to which "Fair Harvard" is sung. Certain English writers, it appears, including Charles Villiers Stanford have claimed the tune as English because of its appearance in "Vocal Music, or the Songster's Companion." Dr. Flood attempts to prove that the tune is of Irish origin because of the fact that several noted persons had heard it in Dublin prior to the publication of vocal music.

Dr. Flood's reasoning is probably sound, but it seems as though in looking through dusty library records and trying to glean something from the dim past he is following a false method. To solve the mooted question of the origin of popular songs, is any method as sure as the analysis of the music itself? For do not the national characteristics show so strongly in a popular song that they can frequently be recognized even when greatly altered in adoption by other races as in the cases of many so called negro melodies which show their Scotch-Irish origin in spite of many superficial negro characteristics and were undoubtedly learned by the negroes from their white masters, and preserved by them long after they had fallen into disuse among the whites? The triple rhythm of the melody of "Fair Harvard," so characteristic in multitudes of Irish songs, should stamp it as of Irish origin beyond the shadow of a doubt, and it seems as though an argument based on such a ground would have far greater weight than any amount of quotations from ancient miscellanies.

And now Mr. Nicholas Douty, in an address delivered before the annual convention of the National Association of Music Teachers, held recently at Philadelphia, takes his fling at American composers because they have neglected Poe, Emerson, and Whitman in their song writing. "American composers have singularly neglected the poems of Poe, Emerson, and Whitman, who are recognized abroad as the three greatest voices in America's poetic choir," he said. Granted, Mr. Douty, that these three are undoubtedly America's greatest poets, but have you ever looked through their works for poems suitable for setting? Take Emerson first. Dean Briggs of Harvard, one of the best authorities on poetry in the United States, in lecturing on the versification of Emerson stated that while he considered Emerson our greatest poet he was more of a philosopher than a singer, his poetry being beautiful because of the beauty of the thought it contains, not because of the lyric qualities of the verse. As a matter of fact Emerson's meters are very rough indeed, and there is very little lyric feeling, there is no striving after the open liquid syllables so desirable in song poems, and great as he may be as a poet he is not one who will ever be successfully set to music by many.

Whitman, again, outside of his "My Captain, Oh, my Captain," employs altogether a verse without any regular metrical scheme so important in the accents of a song. It can be set of course—several American composers have tried setting some of his poems—but to do so successfully requires a mastery beyond the powers of almost any American.

Lastly, Poe has written comparatively few short poems suitable for art songs. Those which he has written, such as "Israefel" and "Eldorado," have been frequently set. I know of at least three settings of the former, one by Oliver King, a second by Edgar Stillman-Kelly, and a third by Bruno Huhn. Have a look at the poetry, Mr. Douty, before you heap all the blame on the poor composer. Probably the vast majority of them have spent literally years going through books of poetry in search of suitable material for setting.

interest with the story is the music, which is taken from many sources, and represents some of the very best church music in the world. Among the various numbers are selections from the "Messiah" and the "Redemption," and many other beautiful church numbers.

A prize of $25.00 is offered for the best new and original Round for three or four voices.

Rules governing this competition are:

1. Text to be selected by the competitor.
2. Compositions to be in the hands of the undersigned by February 28, 1920.
3. Name of the competitor not to appear on the composition but to accompany it.
4. A competitor may submit more than one round.

The competitors themselves will form the Board of Judges, but the competitors will not judge their own compositions.

On the day following the close of the contest, each composition will be assigned an index number, the names of the competitors thus remaining unknown to all except the undersigned.

Every competitor will then receive a copy of each composition submitted, with the request to judge the compositions of every other competitor, naming the index numbers in the order of preference.

In order that the prize may be awarded without delay the findings of each judge are to be deposited in the mails for delivery to the undersigned not later than ten days after receipt of the compositions.

These findings will be assembled and the composition receiving the highest average rating will be judged the winner.

In the event of a tie, the three compositions with the highest rating will be submitted again to the Board of Judges. E. T. CLARKE, 98 Glynn Court, Detroit, Michigan.

A concert fully up their high standard was given by the St. Cecilia Club, Victor Harris, conductor, at the First Private Concert on December 17, 1919. The club was assisted by John Barnes Wells, tenor, who gave great satisfaction and pleasure in two groups. Among the programmed numbers were two choruses by Cecil Forsyth written for the club, and given their first performances. The program follows: "Prelude, Invocation to St. Cecilia," Victor Harris; "Fairy Bank," and "Dance the Romaika," Harriet Ware; "I Know of Two Bright Eyes," Clutsam; "Deep River," William Arms Fisher; "Oh, Didn't it Rain," Harry T. Burleigh; "Margoton," Ferrari; "Visione Veneziana," Brogi; "Love's Last Gift," Forsyth; Tenor solos, "O Vision Entrancing," Thomas; "L'Heure Silencieuse," Staub; "Song from Omar Khayyam," Victor Harris; "The Sailor's Life," Old English; "Oriental Song," Rimsky-Korsakoff; "Israfel," Kelley; "Slumber Song of the Madonna," Colin Taylor; "Whoso Hears a Chiming," Forsyth; "Marins D'Islande," Fourdrain; Tenor solos, "Where'er ye walk," Handel; "The Little Fisherman," Lane; "Slower, Sweet June," McKinney; "Kitty," Wells; "Will o' the Wisp," Spross. The accompanists were Mr. Alfred Boyce, piano; Mr. Louis R. Dressler, organ, and Mr. Di Stefano, harp. The club sang with its accustomed degree of smoothness, precision of attack, showing fine balance of tone, and paying minute attention to the various degrees of shading, and nuance. Several members of the chorus were heard to advantage in incidental solo passages. Mr. Wells used his voice in his artistic manner, and beside his programmed numbers, delighted the audience with several of his own well known humorous songs.

Omnia Opera

Although at first lovers of French and Russian orchestral music may have been gratified by the thought that the war had put an end to the monotonous use of the German "filler" in our symphonic programs, to which our public was long subjected by Dr. Muck and conductors who followed his lead, to the corresponding injury of the French and Russian schools, many of them are now alarmed lest the shoe slip toward the other foot. In other words the French and Russians, at first exposed upon the mountain by our various German conductors, are now in danger of being killed with kindness. To begin with, the orchestral music of these two schools which is worthy of serious consideration, belongs solely to one epoch, the modern one. Thus a program devoted entirely to it, such as some that we have had lately, is bound to be one-sided and lacking in the variety which can be presented in a German program with its enormous range of styles and periods stretching from Haydn and Mozart to Richard Strauss. To be sure the French have their Lully and Rameau, and various others of little importance in symphonic music before the time of César Franck, but their interest is chiefly historical and regular performance of their compositions is out of the question. The Russians are in a still more peculiar position with nothing worthy of performance prior to Glinka, Tschaikowsky being naturally out of it when characteristic Russians are spoken of.

This results in our conductors, wishing to replace the preponderance of Germans by French and Russian compositions, being forced to make a choice between two courses, both harmful. Either they must repeat ad nauseaum such standard things as Charpentier's "Impressions d'Italie," Chabrier's "España," Franck's "Symphony," Debussy's "Nocturnes," "Iberia," and "Rondes de Printemps," Dukas' "L'Apprenti Sorcier," and some of the best things of Ravel and Schmitt, for the French; and for the Russians Balakireff's "Thamar," Glinka's Overtures, Rimsky's "Scheherazade" and "Caprice Español," Borodine's "On the Steppas," and a few of Rachmaninoff's and Stravinsky's most successful compositions, or they must branch out into a perfect torrent of new and untried works, most of them, in the natural course of events, scarcely worthy of performance in this country and sure to produce an unfortunate impression.

Therefore let us hope that this sort of thing is not going to continue indefinitely. Certainly some of our far-sighted conductors must realize that a surplus of mediocre French and Russian compositions is bound to injure the very cause they sought to advance, and throw us back into the unfortunate conditions of a decade back when nothing that was not German was music and nothing was music that did not emanate, at any rate, from Germany.

The tired business man, and his ready response to the soothing and strengthening properties of music, has long been an adage amongst jobbers in theatrical therapeutics. But in a novel proposal recently put forward by members of the Fifth Avenue Association of New York, we have an example of how business men, evidently not so tired, can respond to music when they find it can serve their purpose.

To those familiar with conditions on New York's famous thoroughfare between 34th Street and Madison Avenue, it has long been known that these blocks are a favorite promenade and loafing place for crowds of workers from neighboring loft buildings during the noon hour, a condition which has naturally had a very adverse effect on the fancy retail trade of shops on this part of the street. Thus far all effort and stratagem to induce these persons to take their airings on less expensive streets and leave Fifth Avenue to the shoppers have miserably failed. Now the proposal is seriously made

ship and Associateship to members of the Guild who pass such examinations.

"(b) 'To provide members with opportunities for meeting, for the discussion of professional topics and to do such other lawful things as are incidental to the purposes of the Guild.'

"From this it will be seen that the Guild is primarily an examining body. This function has been persistently emphasized and the number of candidates for examination has increased from year to year until now we have more than one hundred annually.

"During the early years it was difficult to obtain many candidates for examination, and the growth of the Guild was very slow. To overcome this slow growth in membership, the class known as Colleagues was established in 1904. By admitting these members without examination, the Guild began to prosper in every way and a broader usefulness developed. Many of these colleagues take the examinations and so pass into the academic class. It is our plan to urge this continually, for it is recognized that an academic institution should not have too large a proportion of non-academic members. However, the stimulus received by these Colleagues in their affiliation with the Guild is a factor of great importance toward raising the standard of efficiency among these organists.

"Examinations are held in twenty-seven centers in May each year, and are conducted in the most impartial manner. Candidates are not seen by the examiners while playing the organ tests. Papers are identified by numbers. Examiners are not allowed to examine candidates prepared by them. The tests for associateship are seventeen in number. First day tests at the organ:

"1. Play two prepared pieces previously selected by the Examination Committee.
"2. Read an organ trio at sight.
"3. Play at sight from vocal score.
"4. Transpose a passage of music one whole tone up and down.
"5. Harmonize a melody at sight.
"6. Fill up a figured bass at sight.
"7. Modulate to different keys.
"8. Play a pianoforte passage so as to make it effective on the organ.

"Second day, paper work:

"1. Harmonize a given melody.
"2. Write strict counterpoint in two, three, and four parts in various species and combinations of species.
"3. Write answers to fugue subjects and show a counter-subject in double counterpoint at the octave.
"4. Questions in general musical knowledge.
"5. Write down from dictation two melodies.
"6. Add three parts to an unfigured bass.
"7. Add three parts to a figured bass.
"8. Transcribe a pianoforte passage for the organ.

"Tests for Fellowship are sixteen in number. First day tests at the organ:

"1. Play two prepared pieces previously selected by the Examination Committee.
"2. Read an organ trio at sight.
"3. Play at sight an ancient vocal score with C, G, and F clefs.
"4. Transpose a passage of music not more than a third up and down.
"5. Harmonize a melody at sight.
"6. Improvise on a given theme.
"7. Fill up a figured bass at sight.
"8. Play a pianoforte passage on the organ.

"Second day, paper work:

"1. Strict counterpoint in three, four, and five parts in various species and combinations of species.
"2. Write an exposition of a four-part fugue on a given subject, and show a close stretto.
"3. Questions in musical knowledge.
"4. Write down from dictation two progressions of chords.
"5. Orchestrate a passage of music.
"6. Harmonize a ground bass in four different ways.
"7. Compose the first sixteen measures of the first movement of a string quartet and give a suitable second principal theme.



FOUNDED 1896

American Guild of Organists

UNITED STATES AND CANADA

AUTHORIZED BY THE BOARD OF REGENTS OF THE UNIVERSITY OF THE STATE OF NEW YORK

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FELLOW MEMBERS OF THE GUILD:

It is a great satisfaction to announce that the *New Music Review* has been reorganized for the purpose of meeting the views of the American Guild of Organists. This magazine was originally published for the sole use of the Guild, and to return to it is a natural sequence of events. Mr. H. W. Gray, who has always been vitally interested in the Guild, has placed at our disposal sufficient space to take care of all the Guild news. Every member should coöperate to assure that space being filled with interesting accounts of our activities. Criticisms and suggestions in regard to the policy and style of the magazine are invited. This broad invitation gives us the opportunity to mold the policy of the *New Music Review* into an expression of our ideas. Surely all of us are willing to aid in bringing about this result.

In severing our relations with the *American Organist* we should recognize the sacrifices and devotion of Mr. Buhrman, the editor, during the two years he has served the Guild. The idea of the *American Organist* was his and he carried it out against tremendous odds.

If every member will show the same spirit of sacrifice and devotion toward the Guild, the ideals which we all cherish will become realities ere long.

Fraternally yours,
CLIFFORD DEMAREST.

TO THE WARDEN, COUNCIL, AND MEMBERS OF THE GUILD:

With this issue, the *New Music Review* has the honor to again become the official organ of the Guild of American Organists, for which purpose it was originally published in 1901. The *Review* again asks the coöperation of all the Guild members in the work of collecting the news; ample space is available and no item of interest to the Guild is too small to be included. An experienced editor has been engaged whose only duty will be to receive and put in order all copy referring to the Guild. Several new features will be inaugurated, one of which will be the listing of all new compositions of members of the Guild, manuscript and printed, and such works will be reviewed whenever possible. Articles by members are specially invited, and may be sent direct to the *Review* or to headquarters whichever is preferred. They will be paid for at the regular space rates. Criticisms and suggestions are asked for. The sole aim of the *Review* will be to circulate the news, to keep the various Chapters, geographically so far apart, in close touch with each other, and to reflect the thoughts of the Guild. Here is an opportunity for much hard work, work which cannot be done by the Publisher alone, but only with the earnest and active participation of every member.

THE PUBLISHER.

Headquarters

The regular December meeting of the Council took place at the offices of the Guild, 29 Vesey Street, December 1st, with the following Councillors present: Messrs. Demarest, Baier, Martin, Hedden, Truette, Andrews, Barnes, Norton, Comstock, McCrum, Brewer, Munson, Day, and Coombs.

After the reading of the minutes of the preceding meeting, Dr. Baier's financial report led to a discussion of the action to be taken upon those members in arrears in dues for 1918, and it was voted that their names should be dropped from the rolls and should not appear in the forthcoming year book.

Mr. Hedden, Chairman of the Examination Committee, reported a continued interest in the examinations and many requests for requirements from prospective candidates. Mr. Martin reported encouraging progress in the preparations for the publication of the new year book.

Dr. Brewer had no report to make for the Legislative Committee, but offered an interesting report of his recent trip to Chicago. The Council then proceeded to a discussion of the proposed Seventeenth Amendment to the By-Laws, increasing the annual dues to $5. The expense of the magazine being an important item in this connection, the question of the official organ of the Guild was also included in the discussion. Mr. Everett E. Truette, of Boston, presented the views of the New England Chapter. It was unanimously voted that the contract with Mr. Buhrman and the *American Organist* be not renewed, and after some consideration of details it was also unanimously voted to accept the proposition made by Mr. H. W. Gray to return to the *New Music Review* as the official magazine of the Guild, the editor of the Guild news appointed by Mr. Gray to be under the supervision of a Committee appointed by the Warden and ratified by the Council. It was considered that the action taken in regard to the official magazine disposed of the proposed increase in the dues and the projected Seventeenth Amendment to the By-laws.

Mr. Barnes, Chairman of the Public Meetings Committee, informed the Council of the proposition made by Mr. John Doane, Chairman of the Public Meetings Committee of the National Association of Organists, to coöperate with the Guild in several functions, notably the recital by Mr. Farnam on December 15th and the proposed dinner to Mr. Bonnet. It was unanimously voted by the Council that these events be held under the joint auspices of these two organizations and much enthusiasm was displayed. It was also decided to invite Mr. Bonnet to the New Year's luncheon, as principal guest of honor. Mr. Barnes also reported the acceptance by Mr. West of Philadelphia of the invitation to give a Guild recital early in February.

The Warden read the suggested program for the Convention in June, submitted by Mr. Andrews of Oberlin. The Warden was authorized to appoint a Convention Committee, after which the meeting adjourned.

A very notable organ recital was given on Monday evening, December the 15th, at the Fifth Avenue Presbyterian Church, in New York, by Lynnwood Farnam, organist of the church. The recital was held under the joint auspices of the American Guild of Organists and the National Association of Organists and was enthusiastically received by a large and appreciative audience, including some two hundred organists.

It is difficult to avoid a plethora of superlatives in describing Mr. Farnam's playing—certainly nothing more could have been desired in the way of technical perfection, of which Mr. Farnam gave an overwhelming exhibition. The outstanding feature of the program was the seldom attempted "Pastorale" by Roger-Ducasse, one of the most inspired and beautiful of modern French compositions for the organ, as well as one of the most difficult. This modestly entitled work, founded upon a single theme of a pastoral nature, passes into complex but always delightful developments both rhythmic and harmonic, until one feels that the acme of poetical beauty possible to the instrument has been reached. Throughout this enormously difficult work, Mr. Farnam's rhythm, phrasing, and delicacy of registration were of a perfection rarely attained in any form of art.

Other important numbers on the program were a "Theme, Variations, and Fugue" in D by G. W. Chadwick (still in MS. and arranged from the organ and orchestra score by Wallace Goodrich), a work of noble proportions; "Toccata" in E minor by Georges Krieger, a brilliant example of the French toccata; the truly heavenly "Prayer" by Jongen; Scherzo from Vierne's "Second Symphony"; and the First Movement (Allegro vivace) of Widor's "Fifth Symphony." Mr. Farnam's lightness and dexterity in the last-mentioned selection were phenomenal, while his registration throughout the program made the best possible use of the resources of his fine instrument—slightly dulled though its power is by the rather dead and unresponsive building.

Mr. Farnam was overwhelmed, at the close of his recital, by the appreciative comments of his audience, most of whom remained for some time to meet him and to discuss the recital. His program, which is given in full below, was of the highest order, instructive and delightful and of a brilliancy which only a great degree of technical perfection could attempt. He amply sustained his reputation as one of the world's greatest recitalists, and showed himself as always an unflinching devotee of the best in organ music.

It may be of interest to note a fact supplied by Mr. Bonnet regarding the "Pastorale" by Roger-Ducasse. The composer intended to write a simple little pastorale of but three or four pages, but at the solicitation of friends who suggested a further development, he achieved a great masterpiece of organ literature, his only published work for the organ. It is said that he intends to produce more, and it is much to be hoped that this is true. The program follows:

Theme, variations, and fugue in D, G. W. Chadwick (originally written for organ and orchestra, arranged for organ solo by Wallace Goodrich); choral-prelude in C minor, "O Sacred Head," Johann Kuhnau; allegro from Trio-Sonata in E flat, J. S. Bach; Pastorale (F major), Roger-Ducasse; "Ronde Française," Boëllmann; Toccata (E minor), Georges Krieger; Prayer (B major), Joseph Jongen; Scherzo from Second Symphony, Louis Vierne; Choral-Improvisation in D flat (Op. 65, No. 50), "O God, Thou Holiest," Karg-Elert; Allegro Vivace from Fifth Symphony, Widor.

EDWARD SHIPPEN BARNES.

Daniel R. Phillippi, who has for a number of years acted as assistant to T. Tertius Noble at St. Thomas' Church, has accepted the appointment as organist and choirmaster of the Church of the Ascension, Pittsburgh, Pa. He has already taken up his duties there and has also given two recitals at Carnegie Institute, substituting for Charles Heinroth, during the time that Mr. Heinroth was recovering from an operation for tonsillitis. His programs on these two occasions were as follows:

December 14th: Sonata in D minor, Guilmant; Aria and Gavotte, Bach; Character Sketch, Sinding; Serenade, Grasse; Solemn Prelude, Noble; Minuet, Mozart; Introduction and Fugue, "Ad nos, ad salutarem, undam," Liszt.

December 17th: Chromatic Fantasia, Thiele; Prayer and Cradle Song, Guilmant; Elizabethan Idyll, Noble; March Slav, Tschaikowsky; Prelude, Rachmaninoff; Ave Maria, Henselt; Offertoire, King Hall; Fugue, Buxtehude; Serenade, Macfarlane; 'Finlandia,' Sibelius.

On Monday, November 24th, Brick Presbyterian Church celebrated the tenth anniversary of Clarence Dickinson as its organist and choirmaster. The festivities included a dinner at the Metropolitan Club and a reception and supper in the church parlors. At the church the choir surprised the guest of honor by singing a number of compositions, the Session of the church presented him with an embossed testimonial and the Trustees with a very handsome check.

A Christmas musical service was held at St. Paul's Chapel, Columbia University, December 14th at 4 P. M. Professor Walter Henry Hall was in charge of the music, which was rendered by the regular choir, augmented to eighty voices from the members of the University Chorus. Carols and selections from Bach's "Christmas Oratorio" were included in the service.

At the New York Institute for the Blind on December 17th, F. Henry Tschudi played the following program:

Midsummer Night's Dream Overture, Mendelssohn; Pastorale, Franck; Grand Fantasia, Bartlett; Scherzo Symphonique, Guilmant; Suite Gothique, Boëllmann; The Manger Throne, Manney; Pastorale, Yon; Festal March in C, Calkin.

Beginning with the New Year, there will be musical services at Brick Presbyterian Church every Friday at the noon hour, consisting of oratorios, motets, and organ recitals. The series will be inaugurated on January 2d, when Handel's "Messiah" will be given with well-known soloists and chorus under the direction of Clarence Dickinson.

In pursuance of requests made by members of the congregation, T. Tertius Noble played the following program of his own compositions at St. Thomas' Church on December 14th:

Toccata and Fugue in F minor, Intermezzo, Theme with Variations, Solemn Prelude, Elegy, Revery, An Elizabethan Idyll, Finale.

Samuel A. Baldwin's recitals in the Great Hall of City College continue to occupy a prominent place in New York's musical life and to attract large audiences. Some of his recent programs were:

December 14th: Concerto in C minor, Handel; Gavotta, Martini; Toccata in F, Bach; Prelude to "La Damoiselle Elue," Debussy; Sketch in F minor and Evening Song, Schumann; Variations de Concert, Bonnet; Melody in E, Rachmaninoff; Finale from "Symphonie Pathétique," Tschaikowsky.

December 17th: Sonata No. 5 in C minor, Thayer; Chorale Prelude, "Jesu my Guide," Bach; Chant de Noel, Pachelbel; Noel, "A Virgin Pure," D'Aquin; Rhapsody on Two Noels, Ropartz; Andantino from Fourth Symphony, Tschaikowsky; "Finlandia," Sibelius.

December 21st: Suite Gothique, Boellmann; Nocturne, Op. 50, No. 6, Foote; Fantasia and Fugue in G minor, Bach; Fantasia on two Carols, Op. 5, No. 8, Bonnet; Berceuse de Noël, Reuchsel; March of the Magi, Dubois; Love's Dream, Liszt; Prelude to "Parsifal," Wagner.

January 4th: Fantasia and Fugue in B flat, Alexandre Boëly; Noël sur les Flûtes, Louis-Claude d'Aquin: Chorale-Prelude: "Adorn Thyself, O Fond Soul," J. S. Bach; Sonata No. 1, in A minor," Felix Borowski; Chanson Plaintive, Ivan Lynarski; Prelude Pastorale, Anatole Liadoff; Chromatic Prelude and Fantasie (MS.), Lucien G. Chaffin; The Swan, Camille Saint-Saëns; Pomp and Circumstance, Op. 39, No. 1, Edward Elgar.

January 14th: Overture to "William Tell," Giachino Rossini; The Largo, G. F. Handel: Toccata and Fugue in D minor, J. S. Bach; Adagio, Sonata, Op. 27, No. 2 ("Moonlight"), L. van Beethoven; March of the Magi, Theodore Dubois; "In the Morning," Ase's Death, From Peer Gynt Suite, No. 1, Edvard Grieg; Song to the Evening Star from "Tannhäuser," Richard Wagner; Ride of the Valkyrs, Richard Wagner.

Special musical services during Advent included Gounod's "Out of Darkness" at St. Bartholomew's, Parker's "Hora Novissima" at Ascension, Lang's "Christmas Cycle" at West End Collegiate, "The Messiah" at Tompkins Avenue Congregational (Brooklyn), Brick Presbyterian (Manhattan), and Broadway Tabernacle.

Western New York Chapter

Professor James T. Quarles, at Bailey Hall, Cornell University, Ithaca, N. Y., November 14th:

Concert Overture in E flat, Faulkes; Toccata, from "Oedipe a Thebes," Mereaux; Lamentation, Guilmant; Venetian Love Song, Buona Notte, Nevin; Scherzo in D minor, Federlein; Isolda's Love-Death from "Tristan and Isolda," Wagner.

Illinois Chapter

Clarence Dickinson, of New York City, gave a recital in Chicago on Thursday evening, November 20th, for the Illinois Chapter. As the date happened to coincide with the eighty-fifth anniversary of St. James' Episcopal Church, where he was formerly organist, the recital was given on the organ in that church and was made a feature of the anniversary celebration. After the recital, a dinner was tendered the recitalist, at which he was presented with a handsome hand-wrought watch-fob, with monogram and inscription. His program was:

Concert Overture in C, Hollins; Giles Farnaby's Dream, Farnaby; Fugue, Van den Gheyn; Andante, Stamitz; Prelude and Fugue in E minor, Bach; Symphony, "Storm King," Dickinson; Angelus, Massenet; Etude Symphonique, Bossi; A Song of the Dawn, Torjussen; Toccatina, Yon; Reverie, Dickinson; Norwegian Rhapsody, Sinding.

On November 16th, J. Lawrence Erb played the following program at the University of Illinois, as his 162d organ recital:

Toccata and Fugue in D minor, Bach; Madrigal in A flat, Rogers; Romanzetta, Becker; Sonata No. 3, Guilmant; Vision, Rheinberger; Melody, Shelley; Grand Chorus, Renaud.

Minnesota Chapter

Mr. Hamlin Hunt, A. A. G. O., gave his annual October recitals on the beautiful Skinner organ at Plymouth Congregational Church, Minneapolis, Oct. 6th, 13th, and 20th. The large auditorium and balcony were filled to their capacity each evening. The informal talks given by Mr. Hunt between the first and second numbers, on the mechanism of the organ, its tone colors, and on different types of organ music were a delightful addition to each program.

October 6th: Concert Variations, Bonnet; Choral Prelude, "Martyrdom," Parry; Fugue in G minor, Bach; Andante Sostenuto, Beethoven; Scherzo, Bossi; Eventide, Fairclough; Piece Heroique, Franck; Dreams, Stoughton; Elves, Bonnet; Carillon, Boëllmann.

October 13th: Pæan, Matthews; Elevation, Lang; Suite, Barnes; Sœur Monique, Couperin; A Tear, Moussorgsky; Orientale, Cui; Romance, Arensky; Cantilene, Borodin; Serenade, Rachmaninoff; Finale, Piutti.

October 20th: Hour of Joy, Bossi; O, Man Repent Thy Great Sins, J. S. Bach; Menuett, C. P. E. Bach; Largo from "New World" Symphony, Dvorák; The Brook, Dethier; Song of Consolation, Cole; Festoso, Avery; The Hermit, Rubinstein; Speranza (Hope), Yon; Finale in B flat, Wolstenholme.

Miss Harriet Allen, Secretary of the Chapter, gave a delightful afternoon recital on the Hutchings-Votey organ at the Masonic Temple, St. Paul, November 1st, under the auspices of the Guild. Its successful performance by one of the younger members of the Chapter should strike a note of encouragement to other members who have not been heard in that capacity, to go and do likewise.

Dean J. Victor Bergquist appeared before the annual Convention of the Minnesota Educational Association in three half-hour recitals, November 6th, 7th, and 8th in the auditorium, Minneapolis, giving an American program, a Scandanavian program, and a Miscellaneous program. He included one movement from his original organ Sonata No. 1, and two movements from his Sonata No. 3.

Mr. George H. Fairclough appeared in recital before the Schubert Club November 5th, on the splendid Skinner organ at the House of Hope Church, Minneapolis. His program follows:

Toccata and Fugue in D minor, Bach; A Tear, Moussorgsky; Sonata in A Minor, Borowski; Suite, In Fairyland, Stoughton; Eventide, Fairclough; Midsummer Caprice, Johnson; Love's Death, Tristan and Isolde, Wagner; Fountain Revery, Fletcher; Grand Chœur in G minor, Hollins.

At our first Guild meeting of the season, held in Minneapolis, October 28th, we decided to make this year one of educational value to the members by discussing certain books on musical matters at our monthly dinners. This discussion will be lead by a member who will give a digest of the work, to be followed by an open forum.

Southern California Chapter

Dr. H. J. Stewart, official organist, played the following selections during October, on the great out-door organ, Balboa Park, San Diego, Cal.

Scherzo, Meale; Overture, Athalie, Mendelssohn-Best; Communion in E flat, Batiste; Adagio and Fugue (violin sonata), Bach-Best; Military March in D, Beethoven-Best; Adagio and Finale, Spohr-Best; Andantino in D, flat Lemare; Liebestraume, Liszt-Nevin; Grand Fantasia, The Storm, Lemmens; Overture, Occasional Oratorio, Handel-Best; Grand Solemn March, Smart; Allegretto Grazioso, Tours; Adagio in E flat, Bach-Best; Air with Variations, Serenade Trio, Beethoven-Best; Novelette in F, Schumann-West; The Curfew, Horseman; Barcarolle in A, Hofmann-Lemare; March in D, Best; Marche Triomphale, Archer; Prelude in C, Stainer; Sonata Pontificale, Lemmens; Andante and Allegro, Bach; Festival March in D, Smart; Spring Song, Hollins; Polacca (Notturno), Spohr-Best; March (Egmont), Beethoven-Best; Overture, Ruy Blas, Mendelssohn-Lemare; Air with Variations (Notturno), Spohr-Best; Concluding Voluntary, Page; Fantasia in E flat, Best.

Northeastern Pennsylvania Chapter

Under the auspices of this chapter Joseph Bonnet gave one of his superb recitals, December 11th, in the Immanuel Baptist Church, Scranton, Pa. His audience was keenly appreciative, and thoroughly delighted with his perfect playing. This was Mr. Bonnet's first appearance in Scranton, and all who heard him hope that he will return very soon. The program follows:

Variations de Concert (with pedal cadenza), Joseph Bonnet; Berceuse, Joseph Bonnet; Fugue in C Major, D. Buxtehude; Toccata per l'Elevazione, Frescobaldi; Fantasia and Fugue in G Minor, J. Seb. Bach; Gavotte, Padre Martini; Sketch in F Minor, Robert Schumann; Christmas (on three old English Carols), Arthur Foote (dedicated to Joseph Bonnet); Funeral March and Song of the Seraphs, Alex. Guilmant; Toccata (from the Fifth Symphony), Ch. M. Widor.

Ellen M. Fulton, L. R. A. M., A. A. G. O., Second Presbyterian Church, Scranton, Pa., Thanksgiving Day, 1919:

"America the Beautiful," Macfarlane; A. D. MDCXX, MacDowell; Will o' the Wisp, Nevin; Sketches of the City, Nevin; Nocturne, Dethier; Christmas in Sicily, Yon; Melody in F, Rubinstein; Pastorale, Guilmant; Lied des Chrysanthemes, Bonnet; Variations de Concert, Bonnet.

Clarence Dickinson of New York at the Fifth Street Methodist Church, Harrisburg, Pa., December 2d:

Allegro Maestoso, from "Storm King" Symphony, Dickinson; Sit Gloria Domini, Hucbald (c.900); Prayer, Palestrina (1526–1594); Toccata, Le Froid de Mereaux (1745–1797); Pedal Etude, De Briqueville; Cathedral Prelude and Fugue, J. Sebastian Bach (1685–1750); Andante, from Symphonie Pathétique, Tschaikowsky; Moonlight, Kinder; Toccatina, Yoen; Berceuse, Dickinson; Norwegian War Rhapsody, Sinding.

Walter Heaton, at Memorial Church of the Holy Cross, Reading, Pa., December 1st:

"Prelude and Fughetta," Krebs; "Andante" (Sonata in E minor), Bach; "Romanze," Schneidler; "Canto Funebre," "Canto Drammatico," Roeckel; "Vesper Hymn" (Varied), Whiting; "Chant Seraphique," Gregh; "Moorish Sketch," Schytte; "Fantasy on a Welsh Air," Batchelder; "From the Cane Brake," Gardner; "The Golden Star," Sousa; "Capriccioso," (2d Orchestral Suite), W. Heaton.

Ohio Chapter

E. A. Kraft, F. A. G. O., at Christ Church, Springfield, Ohio, Thursday, December 4, 1919:

Marche Triomphale, Hagg; Serenade, Rachmaninoff; Scherzo, Hollins; Caprice, "The Brook," Dethier; "Song of India," Rimsky-Korsakoff; Marche Funebre, Chopin; Toccata di Concerto, Lemare; Suite, "In Fairyland," Stoughton; Scherzo, Hofman; Overture to "Tannhäuser," Wagner; Liebestod from "Tristan and Isolde," Wagner; Ride of the Valkyries, Wagner.

Edwin Arthur Kraft, F. A. G. O., at Trinity Cathedral, Cleveland, Ohio, December 29, 1919:

March Religeuse, Alexander P. Guilmant; Andante from String Quartette, Peter I. Tschaikowski; Sketches of the City, Gordon Balch Nevin; Fugue in G Minor, Johann Sebastian Bach; Berceuse, Arseni N. Korestchenko; Allegretto Maestoso from Sonata in D Minor, John E. West; Scherzo, Gaston M. Dethier; Song of India, Nicolas Rimsky-Korsakoff; Toccata di Concerto, Edwin H. Lemare.

New England Chapter

Guild Recitals under the auspices of the New England Chapter, American Guild of Organists; Sixty-eighth Organ Recital, Mr. John Hermann Loud, F.A.G.O., October 29, 1919:

Nineteenth Organ Sonata, Rheinberger; Legende and Finale Symphonique, Guilmant; Andante (Symphony II.), Widor; Grande Piece Symphonique, Franck; Finlandia, Sibelius.

Sixty-ninth Organ Recital, Mr. B. L. Whelpley, November 10, 1919:

Andante from Fourth Organ Concerto, Handel; Priere aux Anges Gardiens, Liszt; Sketch, Op. 58, No. 3, Schumann; Interlude in D, Harwood; Theme with Variations and Fugue, Hollins; Hora Mystica, Bossi; Nocturne, Op. 9, No. 2, Ferrata; Choral in A, Boëllmann; Fantasie sur deux cantiques, Marty; Toccata in F, Lucas.

Seventieth Organ Recital, Mr. Albert W. Snow, November 24, 1919:

Symphonic, Edward Shippen Barnes; Allegro, Giovanni Pescetto (1704–1766); Adagio (Sonata II.), Padre Martini (1706–1784); Preludio e Fuga, Girolamo Frescobaldi (1583–1643); Communion, Offertoire, Joseph Jongen; Scena pastorale, M. Enrico Bossi; Choral (B minor), César Franck.

Seventy-first Organ Recital, Mr. Allen W. Swan, A.G.O., December 1, 1919:

Adagio in E, Op. 35, Merkel; Choral Prelude, with double Pedal, "Wir glauben all," Bach; Reverie—Pastorale in B, Morse; Caprice in F, Wolstenholme; Passacaglia in E minor (Sonata VIII.), Rheinberger; Suite in F, Corelli; Cantabile in D flat, Widor; Solemn Prelude, Noble; Fugue from Suite in G minor, Truette.

Seventy-second Organ Recital, Mr. Everett E. Truette, Mus. Bac., A. G. O., December 8, 1919:

Fugue in B minor, J. S. Bach; Nocturne, Arthur Foote; Choral in A minor, César Franck; Andante Sostenuto, Scherzo (Eighth Sonata), Alex. Guilmant; Rimenbranza, Minuetto antico e Musetta, Pietro A. Yon; Allegro (First Symphony), A. Marquaire; Melody in A, Samuel Rousseau; Finale (First Symphony), Louis Vierne.

The first social meeting of the Chapter was held at the rooms of the Harvard Musical Association, Boston, on Monday evening, October 27th, at eight o'clock.

The Council submitted to the several Chapters a proposed amendment of the By-Laws, increasing the annual dues to $4.00. A free expression of the sentiments of the members is requested.

Certificates of Associateship and Fellowship were conferred on the five members who successfully passed the examinations of the A. G. O. last June.

Rev. A. Z. Conrad, D.D., Pastor of the Park Street Church, addressed the members on a "Clergyman's Ideas of Church Music."

Through the courtesy of Mr. Ernest M. Skinner, the Second Social Meeting of the Chapter was held at the Organ Studio of the Skinner Organ Co., on Monday evening, December 15th, at eight o'clock.

The Organ Studio is a miniature Concert Hall, and contains a good-sized organ called an "Orchestrator"—a mechanical self-playing organ in which all the stops are treated independently like the instruments of the orchestra.

Mr. Skinner gave an exhibition and explanation of the great possibilities of this remarkable instrument.

EVERETT E. TRUETTE, Mus. Bac. A. G. O., Dean.
JOHN HERMANN LOUD, F. A. G. O., Secretary.

J. Warren Andrews, at the Methodist Church, Lakewood, New Jersey, November 18th.

Toccata in F. J. S. Bach; Serenade in F. Gounod; Marche Funebre et Chant Seraphique, Guilmant; Pastorale and Finale, Sonata, D min., Guilmant; Communion in G. Batiste; Largo, Handel; Fugue in G minor, J. S. Bach; March of the Magi, Dubois; Grand Chœur in D, Alex. Guilmant.

Christmas Services

LYNNWOOD FARNAM, O. & C., Fifth Avenue Presbyterian Church, New York City.

December 21st.

At 11—
Prelude:
Prelude Pastorale on "O Come, All Ye Faithful"—Yon.
"Une Vierge Pucelle"—Le Begue.
Anthems:
"A Virgin Unspotted"—Traditional.
"Christ's Incarnation"—Foster.
"A Child is Born"—Chadwick.
Postlude:
"Ruler of Heaven," Christmas Oratorio—Bach.

At 4—
Organ Recital:
Christmas Offertorium—Lemmens.
"Christmas in Settimo Vittone"—Yon.
Prelude Pastorale on "O Come, All Ye Faithful"—Yon.
"The Repose of the Holy Family"—Berlioz.
"Petite Pastorale"—Ravel.
Anthems:
"Like Silver Lamps"—Barnby.
Solo for bass, "There Shall Come Forth," from "Dream of Mary"—Parker.
"Calm on the Listening Ear"—Parker.

December 25th.

At 11—
Prelude:
Pastorale from Christmas Oratorio—Bach.
Anthems:
Solo for soprano, "Shepherds' Song"—Noble.
"While all Things were in Quiet Silence"—Willan.

December 28th.

At 11—
Prelude:
Christmas Pastorale—Merkel.
Anthems:
"Peace on Earth"—Bach.
"The Earth Has Grown Old"—Bairstow.

At 4—
Organ Recital:
Christmas Postlude—Harvey Grace.
"From Highest Heaven"—Karg-Elert.
"Une Vierge Pucelle"—Le Begue.
"The Holy Night"—Malling.
Reverie—Bonnet.
"A Rose Breaks into Bloom"—Brahms.
Anthems:
"Lo! How a Rose"—Prætorius.
"While All Things"—Willan.

N. LINDSAY NORDEN, O. & C., Second Presbyterian Church, Phila., Sunday, December 21st.
"The Great Day of the Lord"—Martin.
"The Sorrows of Death"—Mendelssohn.
"Lo! How a Rose"—Prætorius.
"The Christ Child"—Hadley.
"The Waves of the Sea"—Gretchaninoff.
"Lovely Appear"—Gounod.
"My Soul Doth Magnify"—Saint-Saëns.
"O Holy Night"—Adam.
"When Christ was Born"—Fry.
"O'er the Cradle of a King"—Old Breton.
Instrumental trios, violin, harp and organ as usual.

Christmas Day.

"Adore and Be Still"—Gounod.
"The Star"—Gliere.
"Sleep of Child Jesus."

ROBERT MORRIS TREADWELL, O. & C., Tremont Presbyterian Church, New York City, December 21, 1919.

A. M.
Organ Prelude, "Hallelujah Chorus"—Handel.
Anthem (Junior Choir) "Come, Thou Long-expected Jesus"—Unknown.
Anthem, "Arise, Shine, for Thy Light is Come"—Buck.
Organ Postlude, "Chorus Magnus"—Dubois.

P. M.
Organ Prelude, "Holy Night"—Buck.
Anthem (Junior Choir), "While Shepherds Watched Their Flocks"—Farmer.
Anthems:
"Sing, O Sing the Blesséd Morn"—Neidlinger.
"Like Silver Lamps"—Barnby.
Organ Postlude. "Festival Postlude"—Schminke.

W. A. GOLDSWORTHY, O. & C., St. Andrew's Church, New York City.
Introit, "Te Deum in C"—Goldsworthy.
"Kyrie"
"Sanctus" } Messe Solennelle—Gounod.
"Agnus Dei"
Anthem, "Before the Heavens"—Parker.
Credo, "Eyre in E flat."

KATE ELIZABETH FOX, O. & C., Church of the Redeemer, Morristown, N. J., Christmas Day, 1919.
"Communion Service in E flat"—Eyre.
Offertory Anthem, "O Sing to God"—Gounod.

December 28th.

"Te Deum in C"—Lutkin.
Carol (a cappella) "A Child is Born"—Chadwick.
Offertory Anthem, "There were Shepherds"—Willan.

Carol Service:
Carols:
"Old French," "Old English," "Old Normandy," and Moderns.
"Of the Russian Children"—From White Russia.
Anthems:
"O Holy Night"—Adam.
"Nazareth"—Gounod.
"Lo! How a Rose"—Prætorius.
"In Bethlehem's Ancient City"—West.
Organ Music:
"Pastoral Symphony"—Handel.
"Chant Pastoral"—Dubois.
"Shepherds in the Field"—Malling.
"Ancient Christmas Carols"—Dethier.
"Hallelujah"—Handel.

JULIUS C. ZINGG, F.A.G.O., O. & C., First Baptist Church, Montclair, N. J., December 21, 1919. Quartet and chorus rendered the following:

A. M.

Organ Prelude, Fantasie on Christmas Themes.
Anthem, "The Name above Every Name"—Matthews.
Offertory Anthem, "There were Shepherds"—Foster.

P. M.

Special Carol Service.

Organ Recital:
Improvisation on Christmas Themes.
"March of the Magi"—Dubois.
Carols:
"The First Noël"—Old English.
"Sleep! Holy Babe"—Barnby.
"Neighbors of Bethlehem"—Old French.
"Jesu! Thou Dear Babe Divine"—Carol from Hayti.
"Lo! How a Rose E'er Blooming" (male voices)—13th Century.
"Still Grows the Evening over Bethlehem Town"—Old Bohemian.
"The Angels and the Shepherds"—Old Bohemian.
"Carol of the Russian Children"—Russian.
"The Shepherds' Story"—Dickinson.

HAROLD VINCENT MILLIGAN, O. & C., Fifth Avenue Baptist Church, New York, December 21st.
Organ, "Christmas"—Foote.
Anthems:
"Glory to God"—Noble.
"There were Shepherds"—Martin.
Soprano solo, Traditional Carol from 14th Century.
Organ, "Recessional"—Saint-Saëns.
Organ, "Fantasia on Christmas Themes"—Lutkin.
Anthems:
"Where is He"—Coombs.
"Nazareth"—Gounod.
Tenor and contralto duet, "While Shepherds Watched"—Coombs.

J. WARREN ANDREWS, O. & C., The Church of the Divine Paternity, New York, December 21st.
Organ Prelude, "Marche Triomphale"—J. Lemmens.
"Silent Night"—Trans.
Anthems:
"There were Shepherds"—George B. Nevin.
"To-day in Bethlehem"—Samuel R. Gaines.
"Sleep, Jesus"—Walter E. Hartley.
"There Came Three Kings"—Lucina Jewell.
"'Twas the Birthday of a King"—Neidlinger.
Offertory, tenor solo, "Star of Bethlehem"—Caro Roma.
Organ Postlude, Finale in D—J. Lemmens.

EDWARD SHIPPEN BARNES, O. & C., Rutgers Presbyterian Church, New York City.

December 21st, 11 A. M.

Organ Prelude, "Pastorale"—Bach.
Pro. Hymn, "Hark, the Herald Angels"—Mendelssohn.
Carol, "The First Noël"—Traditional.
Anthem, "There Were Shepherds"—E. S. Barnes.
Offertory, Tenor Solo, "It Came upon the Midnight Clear"—Speaks.
Anthem, "O Come, Redeemer of Mankind"—J. E. West.
Postlude, "Grand Chœur"—Dubois.

8 P. M.

Musical Service of Christmas Anthems and Carols.
Organ Prelude, "Solemn Prelude"—E. S. Barnes.
Processional Hymn, "Of the Father's Love Begotten"—Traditional.
Anthem, "Like Silver Lamps"—Barnby.
Carol, "The Star of Bethlehem"—(arr.) J. H. Brewer.
Cantata, "The Shepherds' Vision"—I. Bergé.
Carols:
"Jacob's Ladder"—Traditional.
"A Joyful Christmas Song"—(arr.) Gevaert.
"The Angel Sped"—J. S. Matthews.
"Coventry Carol"—Traditional.
"Sleep of the Child Jesus"—(arr.) Gevaert.
"Gloria in Excelsis"—Old French (arr. Gaul).
Evening Hymn, "Silent Night"—Old German.
Postlude, Prelude in form of Pastorale—J. E. West.

Horatio W. Parker

HORATIO W. PARKER, Professor of Music in Yale University, died on December 18th of pneumonia at the home of his daughter, Mrs. Ralph Semler, Cedarhurst, Long Island, N. Y. Although it was known that he had not been in good health for some time his sudden death came as a severe shock to his musical friends in this city. He was on his way to the West Indies for a recreative trip when he was taken fatally ill with pneumonia.

He was born in Auburndale, Mass., on September 15, 1863. His father was an architect, and his mother, gifted musically, was a woman of unusual literary ability.

The son Horatio, when still in his teens, filled various engagements as organist, and was sent to Boston to study music under Geo. W. Chadwick. In 1881 he went abroad to complete his education. He studied chiefly in Munich, where he became a favorite pupil of Rheinberger. Returning to this country he became organist of St. Luke's Church,

Brooklyn, and Instructor in Music at St. Paul's School, Garden City, L. I. From St. Luke's he went to St. Andrew's, Harlem, and from there to Holy Trinity, at that time on Madison Avenue and Forty-second Street.

He was organist and choirmaster of Holy Trinity for several years, and during that time he composed his well-known work "Hora Novissima" which received its first performance in this city by the Church Choral Society under the direction of Richard Henry Warren.



HORATIO W. PARKER

His next church position was at Trinity, Boston, where he was organist until 1901. He was called to Yale University in 1894, where his musical duties did not interfere with Sunday work elsewhere.

He was a prolific writer. His chief compositions were "Hora Novissima" (which was the principal novelty at the Worcester Festival, England, in 1899), "St. Christopher," "A Wanderer's Psalm," and the operas "Mona" and "Fairyland," which won valuable prizes in composition.

To these must be added several cantatas, organ and piano pieces, a large number of sacred works, and last but not least a great deal of inspired hymn music.

While organist of St. Luke's, Brooklyn, he married Miss Anna Ploessl, of Munich. He lost a son, and is survived by his wife and three daughters.

Horatio Parker achieved such wide prominence in the eyes of the public through his operatic successes, that his reputation in the ecclesiastical field was perhaps diminished by comparison. Yet the fact remains that he held the highest rank in this country as a religious composer.

Early in life he was trained in the best Anglican traditions by his parents, who were devout Episcopalians. His closest personal friends sometimes heard him speak rather discouragingly of the general status of church music. What he did to elevate it is abundantly proved by his rich contributions to the "modern" list of anthems and service settings. His Morning, Communion, and Evening Service in the key of E for example, is constantly seen on the Cathedral programs of England, and is indeed one of the very few American productions so honored.

His anthems, of which he wrote a large number, are held in the highest estimation by all organists and choirmasters.

He was a man of deep religious feeling, and this fact is amply reflected in his sacred works.

At Christ Church, New Haven, where he was a parishioner, he found time in the midst of manifold duties in Yale University to offer his services as volunteer organist during Lent and at other times when he could be of assistance. In this he resembled Sir John Stainer, who sometimes would play on a little reed organ at chapel services held in the crypt of St. Paul's Cathedral. Such things, seemingly small, when done by men of artistic eminence, speak volumes.

It has been said that he was the last of the "big" composers, whether here or in England, to keep up an interest in church music, and to

retain activity in that field. It was not merely in works of large caliber that he excelled, for he wrote some of the finest hymn tunes in existence, many of which have been included in the new Episcopal Hymnal. His loss is most deplorable. His earthly career has been cut far too short, and the world of music has been impoverished in no small degree.

G. E. S.

We are indebted to Professor Walter Henry Hall of Columbia University for the following:

"Horatio Parker shared with Edward MacDowell the distinction of representing the American composer in his best estate. The two men, each working from a different angle, were alike in that they wrote the best works our composers have yet been able to produce. MacDowell through his instrumental music and Parker by his choral achievements have added a noble note to the world's music.

"Parker's masterpiece is doubtless his 'Hora Novissima.' This is in the repertoire of most of our efficient choral societies, and ranks with the four or five notable choral works written within the past quarter of a century. His ventures into opera, while they proved his complete mastery of musical material, and enhanced his reputation, also showed that his greatest gift was in the direction of pure choral music. It is worthy of note that in his last published work, 'The Dream of Mary,' he modified the complexities of his later style and produced music direct, beautiful, and impressive.[1]

"With an adequate reader this inspired composition is equally appropriate for a capable church choir, or for presentation on a large scale by chorus and orchestra. It may easily become from a somewhat different standpoint, a companion to 'Hora Novissima' in its appeal to musical people. But whether we consider the earlier or the later works of this sterling composer we must all experience an overwhelming sense of loss at his untimely death."

[1] A setting to an Ode, "A. D. 1919" by Brian Hooker, now being published, made a profound impression at its first performance at the Yale Commencement of 1919.

Notes

The third of a series of Special Evening Musical Services was given in December at the Hyde Park Baptist Church, Chicago, when Saint-Saëns's "Christmas Oratorio" was rendered by the church choir, under the direction of Mr. Frank Parker, baritone and choirmaster. The organist is Mr. Phelps Cowan, and the soloists, Miss Ada Tilley, soprano; Miss Mildred Smith, tenor; and Mr. William Owen, tenor.

The Cecilia Choir of the Western Theological Seminary of Pittsburgh, Pa., in its seventeenth season, under the directorship of Charles N. Boyd, sang the following anthems: "O brightness of the immortal Father's face," Mark Andrews; "Great peace have they," D. S. Smith; "Crossing the bar," H. J. Stewart; "The twilight shadows fall," David D. Wood; "Soft are the dews of God," Clarence Dickinson; "When wilt Thou save the people," J. Sebastian Matthews; "The straying sheep," T. Carl Whitmer; "Now sinks the sun," Horatio Parker; "We pray Thee, gracious Lord," Philip James. These anthems are all without accompaniment, and all by composers of American birth or long residence in this country. The closing responses are by Harvey B. Gaul.

A very interesting and instructive lecture and recital was held recently, under the auspices of the Dallas Music Teachers Association. It consisted of an historical organ lecture, illustrated by stereopticon views, based on Clarence Dickinson's "Excursions in Musical History," and an historical organ program, with many selections from the same composer's "Historical Recital Series."

The lecture, comprising part one, was given by Miss Grace Switzer, assisted by Mr. Earle D. Behrends; the organ program, comprising part two, by Miss Georgie E. Dowell, Miss Katherine Hammonds, Miss Martha R. Little, Miss Alice Fergusson, Mr. David Grove, and Miss Switzer. The organ numbers represented the different schools and periods, ranging from a chorale by Benedictus Dulcis (1480–1544) to modern compositions by Alfred Hollins and Dickinson.

Elaborate services marked the celebration of Christmas at St. Paul's Cathedral, Detroit, Michigan, of which the Right Rev. Charles D. Williams is Bishop, and the Very Rev. Frederick Edwards, the Dean. These services took the form of Christmas Festival, with Special Services every day from Wednesday, December 24, to Tuesday, January 6. The musical features were strongly emphasized at these services, the singing being done by both the boy and mixed choirs. On Christmas Eve, there was singing of the Old Carols, while on Sunday, December 28, there was another Special Carol Service, with "Ancient and Modern" Music, rendered by all the choristers. The Carols ranged from one as sung in Savoie in 1660, "Let a song in sweet accord now be heard," to the very popular and effective Carol-Anthem by Clarence Dickinson, "The Angels' Story," which is one of the best compositions of this character which has been published in the last few years. All of the work reflected great credit on Mr. Francis A. Mackay, the Organist and Master of the Choristers.

Ecclesiastical Music

EDITED BY

G. EDWARD STUBBS, MUS. DOC.

IN a recent issue, the London *Times* points out that about four thousand pounds are spent annually on one of the Anglican cathedral choirs. We do not know which choir is meant, but it is probably that of St. Paul's, where there is a very large and well-equipped chorister's school.

At the present rate of exchange, when the sovereign is nearly down to four dollars in our money, this expenditure does not seem excessive according to New York standards. The choirs of St. John's Cathedral, Grace Church, St. Thomas's Church, and St. Bartholomew's cost at least that much—in fact the first two cost a good deal more.

And in our opinion it represents money well spent.

A *Times* correspondent, however, complains that the oldest concert-giving institution in London, the Royal Philharmonic Society, is forced to make an urgent appeal for fuller support, notwithstanding the fact that it is "in orchestral music what the other is, or is supposed to be, in church music, the shining example." We read:

"But the astute observer may perhaps be inclined to compare in another way the case of such an institution as this with the average cathedral choir, and suggest that the artistic benefits of endowments are not so obvious. Suppose the Royal Philharmonic Society to be generously endowed, would it still maintain its place in the forefront of musical institutions or would it complacently reiterate whatever is the orchestral equivalent of Rogers in D and Calkin in B flat? That is akin to the argument of the well-fed man who says that no doubt it is very sad that genius should die of starvation in a garret, but probably the fellow would not have been a genius if he had been born a millionaire. The case of the Royal Philharmonic Society is by no means solitary. A fortnight ago we drew attention to the fact that the mass of provincial musical societies are turning back for their winter seasons to the few standard works which can be relied on to "draw a house." To return to our first comparison. Church music won its permanent place in every cathedral city because individuals believed that it was for their souls' health to have it, and to make it independent of momentary fluctuations of taste or of commercial considerations. Broadly, apart from temporary failures, their faith has been justified; church music has produced numbers of our best musicians through the centuries. Surely a measure of the same faith extended to other forms of art would be repaid. We have never made up our minds on any form of art with the decision which our forefathers took with regard to church music."

There is indeed a sharp sting in the "complacent reiteration of whatever is the orchestral equivalent of Rogers in D!" But in spite of all shortcomings, church music is on the advance. Money will be forthcoming not only for the Philharmonic but also for impoverished choirs, of which there are not a few in these days of financial stress. We are sorry to learn that the musical staff of All Saints', Margaret Street, may suffer reduction. The singing in this magnificent fane is well known to American choirmasters of the progressive kind. The vicar says in the October issue of his parish paper:

"For sixty years the priests and people of All Saints' have tried to carry out the intentions of the Founders. There is probably no church in the world, not a cathedral or monastic church which is better known, with the exception of the Madeleine in Paris. All Saints' must not be judged by the work it does on Sundays, it is a week-day church. There is no church in London in communion with Canterbury in which a larger week-day work goes on. This is possible because it is the home of a resident community of priests and choristers; destroy this community and the special characteristics of All Saints' and its power of doing this special work disappear.

"Only one alteration could be made here which would lower the expenditure appreciably, and that is the destruction of the resident choir school. But apart from the considerations I have been urging it must be remembered that we have no district or day

school to draw boys from, and even if the whole of the solemn week-day worship of the Church were abandoned, I for one would decline to go into choir on Sundays with a company of professional choir boys over whose moral and spiritual life I had no power of supervision.

"It is not only on musical grounds, it is also on moral and religious grounds that I must fight for the existence of the resident choir.

"The choir school is a work of Christian education such as a congregation of well-to-do people is bound to maintain.

"You have never failed me yet, and I am confident that a large number of new helpers will come forward and support me now.

"I have not heard that the Y. M. C. A. is proposing to close down, or Westminster Cathedral, or the Oratory, or the Church of the Jesuit Fathers in Farm Street.

"If the Catholic party cannot keep up All Saints', Margaret Street, and make it one of its rallying points in the new age the fact will be a symbol of its decline.

"This is not a moment in which to speak of retreat, it is a moment in which to speak of advance."

It will be a blow to the cause of church music in general if the Vicar of All Saints' does not get what he asks for. This Church is one of the six or seven that are "studied" by organists who visit London with the object of learning what is highest and best in choral and ritual practice. It is, as some of our readers will remember, not far from St. Andrew's, Wells Street, where Barnby[1] was organist and choirmaster from 1863 to 1871, and where he set a standard of excellent choral work that has been maintained ever since.

WRITING in the *American Catholic Quarterly Review*, the Rev. Dr. F. J. Kelly takes exception to certain statements we made some time ago regarding the usual effect of too much plainsong on boys' voices.

[1] Joseph Barnby went from St. Andrew's to St. Anne's, Soho, in 1871, where he instituted the annual performances of Bach's "Passion according to St. John." Later he succeeded Shakespeare as conductor at the Royal Academy.

He says: "Place the blame where it belongs. Choirmasters ignorant of the spirit and genius of Gregorian chant will teach boys to sing the chant in such a way as to coarsen the boy's voice. Boys can sing Gregorian chant on a medium register with a perfectly natural tone production. Correct teaching of Gregorian chant will do no more harm to the boy voice than the teaching of any other style of music. On the other hand, if not correctly taught it will do the same amount of harm as the incorrect teaching of other styles of music."

He also says that our mention of Dr. Terry's London choir affords added proof of the innocuousness of unison. We are under the impression that Dr. Kelly has unintentionally misread, or at least misunderstood what appeared in the August, 1918, issue of this paper. He quotes from that number partially and omits the following: "Where there is a *very large* amount of unison and the trebles are *too much* confined to music that is pitched low, the difficulty in maintaining purity of tone becomes serious." In other words, there can be too much of a good thing.

We agree entirely with the contention that expert voice trainers can teach boys plainsong (or any song for that matter) without detriment to vocal timbre. No statement to the contrary has ever appeared in this column of the *Music Review*. When we say that the greater the preponderance of plainsong and "unison" (which must of necessity be of comparatively low pitch) used in the average choir of boys the greater becomes the difficulty in securing delicate and artistic tone quality, we do *not* mean that the thing is impossible.

Dr. Kelly says that Gregorian chant is prayer, and that its execution should take on the spirit of prayer. The chant should be rendered "in the same manner in which we would naturally supplicate God." The chant when rendered correctly in this manner "is detrimental to no voice, no matter how delicate that voice may be."

Theoretically this is most certainly true, for when we pray devoutly to the Almighty, we do not shout and use coarse tone.

But, when we come down to practical facts, how many choir boys (who are mere children) feel this devout spirit of prayer sufficiently to influence the timbre of their voices throughout the lengthy performance of the Psalms?

Sustained praying is for psychological reasons difficult for children.

Our issue of April, 1919, contained the following:

"We did not mean to imply that plainsong was necessarily fatal to purity of tone, but rather that *too much* of it imposed a severe task upon the choirmaster in keeping up a finely equalized treble quality.

"We argued against the abuse of it, not against the use of it. We mentioned the notable work done by Dr. Terry at Westminster Cathedral, London, where both plainsong and beautiful tone can be heard. 'Plainsong,' when not done to death and when varied with an abundance of music of wide range, does no harm whatever (under expert training)."

The boys of Westminster sing an enormous amount of harmonized music of the highest class.[1] Their unison work is *proportionately* small in quantity. Their voices are continually exercised throughout a wide range, and the lower octave from middle C to the C above is *not* made what the Italians call the *tessitura* of the voice.

This is one reason why these boys sing with beautiful and even tone, no matter whether the music is a Gregorian chant or an unaccompanied motet of either the ancient or modern school.

But it is not the *only* reason—far from it.

Dr. Terry early in life became imbued with the choral spirit of King's College Chapel (Cambridge), St. Paul's Cathedral, and the Oxford University Chapels. He is the last man to tolerate impure vocal timbre in any form—whether "mixed," "stringy," "chest," (thick) or whatnot.

He acknowledges in his published writings, his adherence to what is sometimes called (rather incorrectly) the "Anglican system of voice culture."

He was trained as a singer under the influence of King's College Choir, Cambridge. As a successful choirmaster (apart from his extraordinary abilities as organist, musician, and musical historian) he has no superior to-day in the Anglican Church, and no equal in the Church of Rome in Great Britain.

[1] NOTE. Through a proofreader's error in the August issue referred to, the words "Liberal Diet of Plainchant" were made to appear "Literal Diet," etc.

It is small wonder therefore that his "trebles" sing *everything* with the vocal quality that has made them famous in a land of famous choirs.

To quote further from the writer in the *American Catholic Quarterly:*

"Now, if plain chant is detrimental to the tone quality of any choir boys it is detrimental to the tone quality of all choir boys. Why is it that in one choir which makes a specialty of plain chant, 'the choir boys are celebrated for their beautiful voice quality'?"

Surely circumstances alter cases. What may not be detrimental at Westminster may be decidedly so in hundreds of choirs where there are insufficient facilities for securing artistic results.

Dr. Terry has a choir school, selected material, and many advantages unknown to ordinary churches. There are hundreds of choirs in this country, both Episcopal and Roman, where unison music is used in excess, where material is poor, and where there are peculiar difficulties in securing refined vocal timbre.

We do not intend to be misunderstood regarding this matter. Whatever criticism we offered was constructive, and not destructive. We advised the alternate singing of the Psalm verses by the men and boys, to check too much *fortissimo*, a fault that leads to coarseness, and that is easily fallen into when boys sing low pitched settings simultaneously with basses and tenors who are tempted to employ too much vociferation.

Furthermore we subjected our theories to a very searching test. We said, "Choirmasters who are interested in the effect of plainchant will do well to watch the Paulist Choir when the new director, who is an expert in tone production, takes charge."

Now it happens that Father Finn, the choirmaster of St. Paul's, who is widely known as a successful concert impressario, is doing the very thing we expected him to do. Although he has a fine choir school, and the best material imaginable, he "takes no chances." His predecessor, Mr. Edmund Hurley, used an enormous amount of unison music, we think (with all due respect) to the detriment of treble voice quality. His successor makes the men choristers sing the *canto fermo* of the Psalms, and the boys a superimposed part in

response. They sing alone, not with the men, and instead of the *canto fermo* they sing what might be called a species of Falso bordone.

Strictly speaking, however, it is not that, for in Falso bordone the *canto fermo* is maintained vocally,—that is, not merely by the organ accompaniment.

This of course tends to prevent all possible imitation of the coarseness of the men's voices, and exercises the treble voices at a higher pitch than would otherwise be the case.

We hold no general brief for Father Finn. Whether his style of service, now in vogue at St. Paul's Church, Ninth Avenue, is less ecclesiastical than was customary under his predecessor has nothing whatever to do with the point at issue. The St. Paul's boys certainly sing with a perfectly even tone throughout their *entire compass*. Under the present choirmaster we will not deny that they might be able to sing the true *canto fermo*, and in fact EVERYTHING in unison, without harm. But in that case such an achievement would only reflect unusual skill on the part of the choirmaster.

Let us say in connection with this that true Falso bordone is too little used in Episcopal and Roman choirs. Liturgically there can be no objection to it. It is very ancient. Very fine examples of it can be found in *Musica Divina*.

Fairly competent choirs can successfully cope with its difficulties, and it affords great relief from the monotony of unison,—to say nothing of the advantage to treble voices.

At Westminster Cathedral, London, a great deal of diversity is secured in this way. To quote Dr. Terry:

"The rendering of the Psalms can be embellished, and the dignity of the Feast emphasized by the use of Falsi bordoni.

"A good plan is to sing the alternate verses of all the psalms in Falso bordone on first class feasts with an octave. On feasts without an octave four psalms might be sung in this way, and the fifth to plainchant entirely. On doubles of the first class three psalms might be done in Falso bordone, and two in plainchant. On semi-doubles one in Falso bordone, and four in plainchant."

Helmore, the eminent Anglican authority, would have both congregation and choir sir in harmony when circumstances are favorabl

We quote:

"The plainsong admits of vocal harmor in many of its specimens, and the psalm ton have been sung in vocal parts since the tin of Gufforius—fifteenth century. In vario places, at home and abroad, especially in tl great cathedrals at Cologne and Strasbour at Bonn, in the Austrian Tyrol, and in sever parish churches in Botzen, I have heard exce lent specimens of good congregational singi in vocal parts; and where right harmonies a learnt by heart, or sung from notes, as in son of these cases they were, nothing is to m mind, and ear, and heart, more conducive t true religious feeling; but for congregatio where the majority have no knowledge of tl notes, and (if they sing at all) must take tl principal melody, the unisonous plainsong most effective. Both should be used as occ sion requires, *by rule*, not by individual c price. It is not offensive for a congregatic to sing in unison and a choir to accompan them in harmony."

HIS Royal Highness the Prince Wales attended a special se vice at Trinity Church on N vember 19th, at which an addre of welcome was made by the rector. A the clergy and organists of Trinity Parish we present and occupied seats in the chance The Prince was escorted up the middle ais by the rector and vestry and was assigned t the pew that had been occupied by his gran father in 1860. The visit of King Edward VI (then Prince of Wales) had an importa bearing on ecclesiastical music in this countr to which we shall refer presently.

Dr. Manning's address of welcome was a follows:

"Your Royal Highness, this ancient paris of Trinity, the mother church of our city, t which we now have the honor of welcomir you, received its charter from King Willia III., of Great Britain in 1697. The first rect of this parish was the Bishop of London, tl Right Rev. Henry Compton.

"On October 14th, the nineteenth Sunda after Trinity, in 1860, your royal grandfathe

King Edward VII., at that time Prince of Wales, attended service in this church and occupied the pew in which you are now sitting. That visit was recognized as one of great historic import.

"Your visit to us at this time has a still greater significance. We welcome you among us with deep honor and, if I may say so, with affection which you have already inspired in us for your own sake. We welcome you as the representative of the great free Empire of Britain which has borne so glorious a part in the world war and with whose sons our own have fought side by side for right and freedom. We welcome you as the representative of that noble nation to which we are bound by ties which can never be broken. We ask God's richest blessing upon you, and we pray that your coming among us may still further strengthen that fellowship of the English speaking peoples upon which rests the hope and future of mankind."

When the Prince's grandfather visited this country in 1860, Puritanical prejudice against Anglican tradition in musical matters ran high. There were very few surpliced choirs in the land, and those few were regarded with more or less suspicion. There had been a gallery choir of women, men, and a small number of boys, at Trinity, organized by Dr. Edward Hodges, who came from Bristol, England, and who had been Sir George Elvey's most dangerous rival for the post of organist at St. George's Chapel, Windsor.

Dr. Hodges, trained from boyhood in the English Cathedral atmosphere, found himself checkmated by the Trinity authorities in every step he took in Anglicizing the music of the parish. His health gave way (no wonder!), causing him to give up work in 1858.

He was succeeded by an American, Henry Stephen Cutler, who had received his musical training in Frankfort-on-the-Main, but who was Anglican from the soles of his feet to the crown of his head.

Everything that Dr. Hodges had striven for, he fought for "tooth and nail." Little by little he got rid of the female element in his choir. Then he brought the singers down from the east gallery and placed them just outside the chancel. Next he got them actually in the chancel.

But they wore "citizens' attire!" When it became known that the Prince of Wales would attend the morning service on a certain Sunday, he asked the parish authorities the awkward question, "What will the future king of England think when he sees a chancel choir in secular dress?"

That settled it.

The cassock and cotta would have come into use sooner or later—but royalty accelerated matters.

Suggested Service Lists for January, 1920

The Circumcision, Jan. 1st

Te Deum in A ..... *Schwarz*
Benedictus, Chant.
Jubilate, Chant.
Introit, O Holy Babe ..... *Mackenzie*
Offertory, Behold my Servant ..... *Bridge*
Communion Service in D ..... *Worth*
Magnificat, Nunc Dimittis } in G ..... *Vincent*
Anthem, In Christ dwelleth ..... *Goss*
Offertory, In Christ ye are circumcised .... *Macfarren*

The 2d Sunday after Christmas, Jan. 4th

Te Deum in F ..... *Stammers*
Benedictus, Jubilate } Chant
Introit, His salvation is nigh ..... *Whiting*
Offertory, Hail to the Christ ..... *Barnby*
Communion Service in E flat ..... *Stammers*
Magnificat, Nunc Dimittis } in E flat ..... *Stammers*
Anthem, Sing O daughter of Zion ..... *Schwarz*
Offertory, Angels from the realms ..... *Cowen*

The Epiphany, Jan. 6th

Te Deum, Benedictus, Jubilate } in B flat ..... *King Hall*
Introit, Behold the Lord ..... *Thorne*
Offertory, O taste and see ..... *Goss*
Communion Service in C ..... *King Hall*
Magnificat, Nunc Dimittis } in B flat ..... *K. Hall*
Anthem, I desired wisdom ..... *Stainer*
Offertory, There shall a star ..... *Mendelssohn*

1st Sunday after Epiphany, Jan. 11th

Te Deum, Jubilate } in F ..... *H. Baker*
Benedictus, Chant.
Introit, Arise, shine ..... *Elvey*
Offertory, O send out thy light ..... *Macfarren*
Communion Service in F ..... *H. Baker*
Magnificat, Nunc Dimittis } in F ..... *H. Baker*
Anthem, The grace of God ..... *Barnby*
Offertory, Thou wilt keep him ..... *Ham*

2d Sunday after Epiphany, Jan. 18th

Te Deum, Benedictus, Jubilate } in B flat.....*Stanford*
Introit, Let every soul be subject.....*Stainer*
Offertory, Ponder my words.....*Culley*
Communion Service in B flat.....*Stanford*
Magnificat, Nunc Dimittis } in B flat.....*Stanford*
Anthem, I will magnify.....*Goss*
Offertory, O come before his presence..... *Martin*

3d Sunday after Epiphany, Jan. 25th

Te Deum, Benedictus, Jubilate } in E.....*Barnby*
Introit, Seek ye the Lord.....*Bradley*
Offertory, Praise the Lord.....*Randegger*
Communion Service in E.....*Barnby*
Magnificat, Nunc Dimittis } in E.....*Barnby*
Anthem, Shepherd with thy tenderest love..*Matthews*
Offertory, The shadows of the evening hour...*Baldwin*

Service Lists

January 1st.

A. C. Mackenzie's "O Holy Babe," published as an anthem, is in reality an extract from "Bethlehem, A Mystery" the text of which was written by Joseph Bennett. As it is to be expected from this composer, it is a work of more than a little charm and originality. The harmonic texture of the music, provided in the organ accompaniment and in the writing for chorus, is strikingly beautiful and quite individual, not ultra modern (it is a work of twenty-five years ago), but far from hackneyed conventionality. The melody of "O Babe Divine" is sung first by the soprano soloist, and then elaborated by the chorus. "Westminster Bridge" is the composer of a fine Christmas anthem in "Behold My Servant;" there are two important leads for the basses, which may, if desired, be sung by the solo bass. The "Magnificat" and "Nunc Dimittis" suggested for this day are easy settings, sung for the most part by the voices in unison.

January 4th.

The Stammers "Te Deum" in F is a comparatively easy and melodious one. Arthur Whiting is an American composer who produced a number of years ago some of the best examples of church music yet written in this country; we do not remember to have seen any new compositions in this field from his pen in recent years, which is a great pity, as there are only a few composers of his rank writing for the church. "His Salvation is Nigh" dates from about fifteen years ago and is a fine chorus anthem with an especially beautiful middle section "tempo di pastorale," in which the tenor soloist sings a recitative while the organ sketches in the pastoral background. Then follows the words of the angel, "Fear not, for behold I bring you glad tidings," sung by the soprano to the accompaniment of only a few harp-like chords. The climax of the anthem, "Glory to God in the highest" can be made thrillingly effective by the addition of trumpets and trombones to the organ accompaniment. Barnby's "Hail to the Christ" is a hymnlike carol-anthem of the type of which this composer was a consummate master. Stammers' music for the Office for the Holy Communion is taken from the series of Short Settings edited by the late Sir George C. Martin with the avowed purpose of providing interesting and devotional choir music easy of execution and of moderate compass for the voices. The "Magnificat" and "Nunc Dimittis" are by the same composer and to them may be applied the same description. "Sing O Daughter of Zion" is a joyous Christmas anthem by the assistant organist of Trinity Church, New York City; it is short and quite easy, with a solo for soprano and a duet for soprano and alto. Cowen's "Angels from the Realms of Glory" is one of the best settings of this beautiful poem. The first verse is sung by the chorus to bright and joyful music of quite remarkable charm; the second verse is sung by the soprano soloist over a strikingly effective organ accompaniment of ethereal lightness and delicacy; the third verse is given to the chorus in music of great beauty but also of considerable difficulty. Such difficulties as it presents however are more than compensated by the result to be achieved by careful rehearsing. The last verse is musically a repetition of the first, with a brief coda.

January 6th.

E. H. Thorne's "Behold the Lord" is vigorous and striking music of march-like character, rhythmically incisive and clear cut, with a splendid contrasting section in the verse, "Give the King Thy Judgments, O God." Sir John Goss belongs to the aristocracy of music and his writing is always distinguished in conception and finely executed. Stainer's "I Desired Wisdom" is one of its composer's finest achievements. Especially noteworthy is the trio for three treble voices (soloists or semi-chorus), which is quite lengthy, occupying about one-half of the entire anthem. As it approaches its ending, the chorus basses and tenors break in with joyous hallelujahs, and a splendid effect is produced when the whole choir sings the old Christmas hymn, "Adeste Fideles." "There Shall a Star" is from Mendelssohn's unfinished oratorio, "Christus." It is introduced by a recitative for soprano soloist, and a trio for tenor soloist and two bass soloists, representing the Three Wise Men of the East. A greater master of choral writing than Mendelssohn never lived and to say that the music is characteristically "Mendelssohnian" is to describe it completely and to praise it highly.

January 11th.

When confronted by the three anthems which appear on this list from Sir George Elvey, G. A. Macfarren, and Joseph Barnby, the commentator feels like falling back upon the time-worn remark of the toastmaster and Chatauqua speaker, that they "need no introduction." The same remark, however, does not apply to the service in F by Henry Baker, an English composer whose works are not well known in this country. "Thou Wilt Keep Him in Perfect Peace," by Albert Ham, is a short anthem with two solos for soprano or tenor and two short verses for the choir.

January 18th.

The Stanford serivce in B flat is also in the category of established favorites who "need no introduction;" it is one of the finest church services of modern times. The Stainer "Let Every Soul Be Subject" has a long tenor solo and a brief soprano solo, and a recitative for tenors and basses. We do not remember ever to have seen a long anthem by Arnold Culley, but he has a number of admirable short anthems, of which "Ponder My Words" is one. The Martin "O Come Before His Presence" is one of the most notable anthems of modern times; in beauty of theme as well as in "atmosphere" it has never been surpassed. It offers abundant opportunity for fine singing, with an unusually rich organ accompaniment, several tenor solos of great dramatic power and the utmost variety of effect for the choir. Like many of the English anthems, it is in two parts which have no musical connection, and with a little judicious editing, it may be sung as two anthems if so desired.

January 25th.

There are a number of fine settings of the sixth and seventh verses of the fortieth chapter of Isaiah, "Seek ye the Lord while He may be found," notably of course that of Varley Roberts. The present version by Charles Bradley is a splendid one and deserves to be better known than it is. Beginning with a suave and graceful solo for tenor solo, there follows a harmonization of the same melody for the choir; beginning with the words, "Let the wicked forsake his way" the music becomes more agitated and builds up to a fine climax, with full organ, followed immediately after an abrupt pause by a repetition, pianissimo, of the original theme. Randegger's "Praise the Lord" has been one of the standard praise anthems for lo! these many years. The last two anthems suggested for this day are vesper hymns by American composers, both of whom have many fine choral works to their credit. The Baldwin anthem may be sung unaccompanied, although provided with an organ accompaniment to be used if necessary. Mr. Matthews makes note of the fact that his "Shepherd, With Thy Tenderest Love" is especially suitable for quartet, a point on which we beg to differ with him. But it is a good anthem, for all that.

Reviews of New Music

TO AN AMERICAN SOLDIER. By Van Denman Thompson.
DOLORE. By Paul Held.
CHANSON DES ALPES. By T. F. H. Candlyn. New York: The H. W. Gray Co., Sole Agents for Novello & Co., Ltd., London.

Three new original compositions for the organ by American composers are added to the St. Cecilia Series this month. Van Denman Thompson's "To an American Soldier" is an elegy, sincere in feeling, poetically conceived, and carried out with admirable taste. It is in B flat minor and the principal melody is sung by the clarinet or English horn, over a gently rhythmic accompaniment. This melody is developed most interestingly and is followed by a second section in the style of a funeral march, the rhythm marked by a descending figure reiterated by the pedals pizzicato. Beginning pianissimo, this funeral march builds up rapidly to an impassioned climax for Full Organ. The "bridge" from this tremendous climax to the recapitulation of the first theme is a trumpet call, still in B flat minor; after the principal melody is sung again the pizzicato figure reappears in the pedals and the composition dies away into silence.

Paul Held's "Dolore" is characteristic of this composer, whose works have been analyzed in these columns more than once. It displays the same feeling for orchestral coloring and the same introspective brooding melancholy; the analogy of Reubke's Ninety-fourth Psalm again comes to mind, a comparison borne out by the spirit and style of the music rather than by any thematic resemblance, although one phase of the chief theme of "Dolore" bears a marked resemblance to Reubke's first principal theme. "Dolore" like the other compositions of Mr. Held presupposes the modern organ, with its strongly marked coloring and its highly flexible mechanism. As Reubke forecast the present-day instrument, fully seventy years before its consummation, so the music of Paul Held in a large measure fulfills the prophecy. There is no doubt but at the present time the builders of organs have developed far in advance of the writers of organ music, and the tendency of organ composition will undoubtedly lie somewhat along these lines. We have no hesitation in citing Mr. Held as one of the most significant of modern composers for the instrument. His thematic material is sometimes fragmentary and his main interest is almost invariably harmonic rather than melodic, so much so that at times he seems almost to lose the thread of his discourse, but his writing is passionately sincere and idealistic in the highest degree. He achieves at times effects of striking originality, as for instance in the closing bars of "Dolore," where on the Quint a melody is accompanied by high sustained harmonies on the Swell Celeste. He obviously has a strong feeling for drama and is undoubtedly reaching out into fields as yet for the most part untrod by his fellow composers.

We have frequently had occasion in these columns to speak highly of the choral writing of T. F. H. Candlyn, whom we consider unquestionably one of the ablest writers of choral music of to-day, but we have never before seen any of his compositions for the organ, and if his "Chanson des Alpes" is his début in this field, we congratulate him upon it most heartily. The composer has seen fit to include with this composition another piece of quite different character, "La Marche des Rois." Both pieces are founded upon French folk songs, "Chanson des Alpes" upon a song popular in Savoie, and "La Marche des Rois" upon a song popular in Provence. If we are not mistaken, Guilmant has also treated the Savoie melody, although he has not made of it quite so elaborate a composition as Mr. Candlyn. It is a melody of sweet and gentle charm and the composer has woven it into an organ piece of equal charm. The melody is always to the fore and easily distinguishable and the harmonic and contrapuntal background is handled deftly. The melody of the Provençal song is also not entirely unfamiliar to us, but we cannot at this moment give it a name. However, it is a fine upstanding theme and makes capital material for a march. It appears first in the pedals and is accompanied by staccato chords on the manuals; in striking contrast to this its first appearance on the manuals is pianissimo, building up gradually and irresistibly to fortissimo. After a highly interesting development in triplets, the climax grows still more intense and the main theme rings out in Full Organ, richly harmonized.

BERCEUSE. By Korestchenko.
ADAGIO CANTABILE. By Beethoven.
OVERTURE TO MESSIAH. Handel. New York: The H. W. Gray Co., Sole Agents for Novello & Co., Ltd., London.

The St. Cecilia Series also includes this month, three new transcriptions for the organ. Our biographical dictionary informs us that Korestchenko is a native of Moscow, a pupil of Arensky, prolific composer in many forms, and at present a teacher in Moscow. ("At present" is an uncertain word to use in regard to present-day Russia!) His "Berceuse," transcribed for the organ by Edwin Arthur Kraft, is one of those salon pieces to which the melancholic Russians seem to turn instinctively in their lighter moods. Tschaikowsky has written many of them for the piano, and the Korestchenko "Berceuse" is of this type. It makes a good organ piece in lighter vein, with a pleasing melody and a gently rocking rhythm.

Dr. Orlando Mansfield has made a transcription from a rarely heard work of Beethoven's, his "Septet" in E flat for violin, viola, 'cello, doublebass, clarinet, bassoon, and horn. It is a typical Beethoven slow movement and the transplantation to the organ has been made with much skill, the two hands and two feet of the organist encompassing satisfactorily the music which Beethoven designed for seven players.

The Overture to "The Messiah" is no stranger to organists; the organist who does not know his "Messiah" is poorly equipped for his career. Most players have made their own transcriptions as best they might from the piano score, and it is a great pleasure to find the music to the Overture written out in three staves and registered for the organ. The work has been admirably done by E. Harold Geer, and the result is an organ piece which can be recommended on its own merits without recourse to its connection with the most popular of all oratorios.

HOW LONG WILT THOU FORGET ME. By William H. Oetting. New York: The H. W. Gray Co., Sole Agents for Novello & Co., Ltd., London.

The words of the Thirteenth Psalm have attracted composers from time immemorial and there are many fine settings, notably of course Mendelssohn's for contralto solo and chorus. William H. Oetting has made a fine setting for mezzo voice; the opening lines are decidedly dramatic in feeling, almost in the nature of a recitative, hurrying on to a climax which leads into the lyric portion of the song at the words, "Consider and hear me." (This section the composer has provided with a fluent counterpoint for the left hand which will not please organists who are accustomed to playing accompaniments to solos without adequate rehearsal!) Still a third mood is brought out with the words, "I will sing unto the Lord," and the song comes to a joyous and triumphant close.

AS DISCORDS 'NEATH A MASTER'S HAND. By Mark Andrews. New York: The H. W. Gray Co., Sole Agents for Novello & Co., Ltd., London.

This admirable composition for mixed chorus may be classed as either sacred or secular; the spirit of the poem is obviously religious but its character and that of the music is such that it would not be out of place on a secular choral program. Both words and music are dedicated to Dr. Harry Emerson Fosdick, Pastor of the Old First Presbyterian Church in New York City. To say that the music is in Mr. Andrews' best vein is to praise it highly; the voice parts are handled with consummate skill and the effect produced is perfectly attuned to the words of the poem. There are three verses, two for the full chorus and one for semi-chorus or solo quartet, and the composition should be sung unaccompanied.

1914. By Alan Gray. New York: The H. W. Gray Co., Sole Agents for Novello & Co., Ltd., London.

Amidst the great quantity of poetry written as a direct outcome of the war, none stands higher than that of Rupert Brooke, who lost his life in the ill-fated Dardanelles expedition. Among the finest of his verses are these designated "1914," the first of which, "Now God be thanked who has matched us with this hour," has already taken its undisputed place among the timeless classics of the English tongue. With Alan Seger's, "I have a Rendezvous with Death" and Colonel McCrae's "In Flanders Fields," the third of these noble poems, "If I Should Die, Think only This of Me,"

"If I should die, think only this of me,
That there's some corner of a foreign field that is forever England,"

is probably the most widely quoted and loved of all war-poems. The composer who would make so bold as to set music to these inspired verses should feel confident of the practiced skill of his art as well as of the high quality of his inspiration. Alan Gray has attacked the task with such a spirit and has produced a finely conceived threnody for the noble army of brave souls who faced death with the exalted courage of the poet himself. There are three pieces in the small volume, "Peace," "The Dead," and "The Soldier." They are written for mixed chorus with organ accompaniment. The music is as English as the poetry, the England of to-day, not of yesterday; the harmony is essentially modern but not aggressively so; the words are always mirrored faithfully in the music which clothes them faultlessly and heightens and revivifies their significance. It is music not to be lightly undertaken by the chorus, nor lightly listened to, but it is worthy of the best that singers and audience can give to it. The organ accompaniment may be supplanted by the orchestra if so desired.

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Mr. Ornstein is another unfortunate. He is in a parlous state without knowing it: "Ornstein, who has never been able to play as well as even the conventional standards of his generation demand." Incidentally, Miss Anderson booms one piano at the expense of another, and here as in other instances her judgment is singular.

READING criticism veiled in symbolistic utterances and inspired by the desire to say something "different," one turns with relief to the honest expression of a Western critic recorded many years ago: "He done noble, and the audience went home well pleased with the evening's entertainment."

MR. THOMAS QUINLAN, returning from America, poured out his soul to a representative of the *Daily Telegraph*. The article is headed "Wake Up, England!" Mr. Quinlan fears that his country will be "inundated" by American managers and artists with more "up-to-date methods"; *i. e.* with more interesting programs, with "keener and more intelligent commercial insight from the point of view of the artist's own advancement."

"In America it is impossible to find an artist who is not prepared to deluge a manager with newspaper blocks, press cuttings, photographs, and all the driving force of American advertising methods.

"We have become accustomed to the old-fashioned performer presenting his antiquated programs in the old conventional way, but the time has now come when he must adapt himself to the march of progress."

Mr. Quinlan found in this blessed and glorious country hundreds of "hamlets," where the first thing that "enterprising business folk" considered was whether such artists as Messrs. McCormack, Heifetz, Grainger could be brought to their doors. They said: "We will rake up a 'shack' and get the principal business men and women of the village to guarantee the expenses, for we feel that the advertisement to our town of a celebrity coming along will more than recompense us for the risk which you think we are running." Mr. Quinlan saw in Iowa "the entire population of 1750 souls"—one is tempted to add Dean Swift's line, "besides women and children"—hear Mr. McCormack. Three of the foremost business firms contributed $1-000 each as subsidy.

Mr. Quinlan made other entertaining remarks. He longs for a perfect symphonic disk for the gramophone. Then Schubert's "Unfinished" symphony could be "recorded in its entirety on one double twelve-inch disk." He thinks that opera at present is a dormant art; but in the cinema lies the real future for drama, photography, and music.

Here is indeed a hustler. We see Mr. Quinlan with steam coming out of his shoes; with a voice uttering trumpet calls; as the preachers used to say, "like alarm bells in the night."

IT is strange that when Mr. Hadley's opera "Cleopatra's Night" was produced at the Metropolitan no one here—at least to our knowledge—called attention to the fact that Mr. Hadley had been anticipated in his choice of a subject.

"Un Nuit de Cléopâtre," text by Jules Barbier, who based his libretto on Gautier's tale, music by Victor Massé, was produced at the Opéra Comique, Paris, on April 25, 1885. (Massé died in 1884.) Sophie Heilbron took the part of Cleopatra. There were thirty-nine performances that year, although the spectacle was praised rather than the music. In this opera Charmion, the attendant of the queen, is in love with the fellah, eager for his night. The fellah's mother is introduced, as are Boccheris, the chief of the guards, and a muleteer who has a song of "local color."

But Gautier's lover of a night also appeared in Mme. de Giradin's "Cléopâtre," which was produced at the Théâtre Français on November 13, 1847, when Rachel took the part of the queen. In this drama the lover drinks from the poisoned cup but does not die. He is brought to life by Ventidius, Diomedes, and a Greek physician, so that, for political reasons,

Antony, made jealous, will be separated from Cleopatra. The slave is ordered to spy on her; he accepts the office in hope of saving her. At the end, when Antony is dead, there is a stormy scene between Cleopatra and Octavia. The latter cries out: "The true wife is the one that does not outlive her husband." Cleopatra tries to stab herself but is prevented. Then the slave, disguised as a priest of Ammon, brings her the asp. Beauvallet added to his reputation by his impersonation of the slave. In spite of Théophile Gautier's rhapsodic praise, the play was not successful.

WE have the greatest respect and admiration for M. Vincent d' Indy as musician and as man. To us his Symphony in B flat No. 2 is one of the few great symphonic works since the death of Beethoven, in musical thought, beauty and nobility of expression, and in remarkable workmanship. But M. d' Indy is not without curious prejudices. We cannot share his feeling against the Jews; we are not inclined to believe that Beethoven's last works were great chiefly because he was in those years "a devout Roman Catholic." Composers have justly won fame even when they were Protestants.

Not long ago a French magazine, *Le Film*, published in the interests of the cinema, asked certain composers what they thought of the relationship between music and the screen. There were many responses: some contemptuous; some patronizing; some appreciative of the possibilities. M. d' Indy answered as follows: "As the cinema in my opinion has no relationship with art, and its effect on the people is always debasing, I cannot have any opinion on the sort of music to be joined to this spectacle."

TRULY a sour, ungracious, we may add short-sighted, reply. Émile Vuillermoz, commenting on it, made this sharp remark. "This proves once more to those who are acquainted with the medieval mentality of the Schola's eminent director that Nature committed a comical anachronism in obliging this mental contemporary of Simon de Montfort to live in the year 1920. . . . Let us say to this austere moralist, Christian charity demands that a helping hand should be stretched towards the sinner instead of kicking him disdainfully into the abyss of hell. If we once admit the legitimacy of his judgment, we should not have any great trouble in showing the composer of 'Saint Christopher' that his strict duty obliges him, on the contrary, to devote himself to this new art and to write, as long as he lives, cinematographic adaptations, to snatch lovers of the film from the eternal damnation that awaits them after the 100th episode of 'The Mysteries of Chicago.'"

Again in his long and interesting article M. Vuillermoz indulges in pleasing personalities. "I saw with my own eyes, one day, M. Vincent d' Indy conducting a performance of his 'Istar,' while on the stage a 'plastic translation' of these orchestral variations was displayed. In a vault of colored pasteboard figurants with gallows faces, representing funereal genii, were seen stripping Mlle. Natacha Trouhanow of various portions of her dress in accordance with the disrobing of the orchestral theme. They wore wigs and beards that really could not be accepted, and the 'Son of Life' was unexpectedly comic. The composer, however, apparently did not suffer from this prosaicism. And yet he now dares to deny to the screen the power of translating plastically a beautiful dream! Entrust the score of 'Istar' to a master of the screen like Marcel l'Herbier, Abel Gance, or Louis Nalpas, and you will see if his aerial, imponderable realization will not humiliate the logy scenic translation with which you were satisfied."

ON the other hand Messrs. Roussel, Rabaud, Pierné, Chevillard, Grovlez, and others are of the opinion that certain films deserve musical comment by scores written especially to italicize action and suit the various scenes. M. Vuillermoz reminds his readers that no one has been shocked by the

use of music by Debussy, Ravel, Stravinsky, Rimsky-Korsakoff, and others in ballets. Here, he forgets that the widow of Rimsky-Korsakoff protested violently against the misuse of her husband's "Scheherazade" for ballet purposes. M. Vuillermoz suggests that there should be films for Debussy's "Nocturnes" and "La Mer"; for "The Damnation of Faust," the "Danse Macabre," "The Ride of the Valkyries," "The Sorcerer's Apprentice."

IN connection with this discussion in Paris, a book of sixty-odd pages, "Musical Accompaniment of Moving Pictures," by Edith Lang and George West, is of special interest. We may here add without offending the dignity of organists that they, particularly the younger, may be benefited in their church work, by reading the sane remarks about the employment of the organ in moving-picture houses. The little chapter on modulation might well be studied by them. The pages on musical interpretation of films are good reading for anyone. The authors take "The Rose of the World." Telling the story they indicate in parenthesis what music should be played and the nature of the expression. Here is an example.

"Rose feels that these letters are too sacred for the eyes of the outside world (Massenet's Élégie,' leading into an agitated strain). . . . Her emotion overcomes her and she faints (Nevin's 'The Rosary'; endeavor to make the climax of the song synchronize with the moment at which Rose faints)."

Accompanying humorous films the organist himself should be a humorist. "Nothing is more calamitous than to see 'Mutt and Jeff' disport themselves in their inimitable antics, and to have a 'Brother Gloom' at the organ, who gives vent to his perennial grouch in sadly sentimental or funereal strains."

THE death of Marie Van Zandt, the first Lakmé, a singer exotically charming, who once was to the French and American newspapers what Miss Garden is to-day, attracted little attention. Born in this city, she was the daughter of Jenny Van Zandt, well-known as a useful singer in English opera, and she in turn, if we are not mistaken, was a daughter of Signor Blitz the magician. Jenny did not make her first operatic appearance in English, but in "Rigoletto" as Gilda when she was a member of a company organized by Max Maretzek in the fall of 1864 for the Academy of Music. (Laura Harris, who afterwards had a European career, was in this company, as were Mmes. Carozzi-Zucchi, Freda di Gebel, Fanny Stockton, Bellini, Susini, and a tenor rejoicing in the magnificent name of Bernardo Massimilliani.)

When the news of Marie's death reached Paris, the *Ménestrel* reprinted a strange story published by Arnold Mortier in *Figaro* apropos of her appearance in "Lakmé" (1883). M. Mortier wrote that when Marie was six years old her parents rented a summer cottage at Groton, Mass. There she wandered in the woods near by, singing in a way to excite the envy of the birds. A band of Indians encamped there, headed by Venicalita. (A queer name for an Indian chief!) These men were so enraptured by her voice that they looked on her as a supernatural being, and they would have died twenty times in obeying her slightest whim.

M. Mortier was a man of parts. What a press agent he would have made for a soprano or actress of to-day. Venicalita! Does the oldest inhabitant of Groton remember him?

IT is a pleasure to learn of merited success. Mr. Rudolph Ganz played Grieg's concerto and some pieces by Liszt at Portland, Oregon. The leading music critic of the town spoke in no uncertain tones. We quote from his glowing tribute:

"The concert was as welcome as the visit of an old, tried friend—as welcome as cool water on a hot day—as grateful to the jaded music sense as a pilgrimage to the big music shrine in the East, and, lo, we had it at our very doors.

"The curtain was lifted, and the piano was placed well to the front of the stage, in full view of the audience. Mr. Ganz sat on the piano bench and waited for Mr. Denton's

signal to play, just as the youngest member of that orchestra. It came—and off Mr. Ganz dashed amid a maze of black and white keys."

Mr. Ganz finally played "the lovely, exquisitely sentimental theme 'Liebestraum.' It is a well-known composition, and has great poetic appeal. It has the fragrance of a Caroline Testout rose in full bloom, and the music throbbed in a charming setting of silver."

MR. JAMES SWINBURNE, F. R. S. is a bold man. At a meeting of the Musical Association, held in London a few weeks ago, he maintained that as women had never accomplished anything of the slightest importance in art, music in England has suffered, because all the women "learn" music which few boys do. Mr. Swinburne made some rash statements: "There has never been a woman critic. No woman has brought out a system of harmony. No woman has written a leading textbook on any branch of music. No woman has made a name as a teacher of composition or even of piano or fiddle playing. There has never been an eminent woman organist. No musical instrument has ever been invented by a woman. Yet every day 1,000,000 women waste some million hours working a million pianos, costing as much as a navy. Our system of education is at fault and is almost wholly feminine. Classics, history, geography, mathematics up to a certain point, literature, that is to say, books by small people about books by bigger people, divinity, and so on, as taught at schools, all appeal to the feminine mind, and with the exception of mathematics, appeal to it alone."

Mr. Swinburne is like Artemus Ward's kangaroo, "and like the kangaroo he is not consciously amoozin." How did the Association receive this paper? Did they take it too seriously? Did they mention the French writer on musical subjects, Marie Bobillier, better known as "Michel Brenet" whose writings on musical subjects are many and authoritative? Leo Ornstein's teacher was a woman, Mrs. Tapper. Teresa Carreno gave piano lessons to MacDowell. Mme. Essipoff had—but let us not fall into the error of regarding Mr. Swinburne as anything but a humorist. Mme. Louise Farrenc was not only a composer and pianist, she taught intelligently at the Paris Conservatory. It was Mlle. Pelletan that first thought of and made possible the superb edition of Gluck's operas. Did Clara Schumann have no celebrated piano pupils?

THE London *Times*, speaking of a new work, "Flamma Artis," a "Lyrical Symphonic Poem" by Georges d' Orlay was reminded of Cruickshank's picture of Fagan sitting on the bed gnawing his nails. "As it went on we found ourselves crooning for our comfort, 'and while rolling a ravenous red eye, or lifting a mutinous lid, to all monarch and matrons, I said I would shock 'em and did.' It apes Strauss rather than imitates him. It has caught his power of writing imbecile-innocent tune as a protest against his own megalomania, but it has not acquired his dexterity with the thunderbolts."

The writer speaks of trombones needing time to get out their tone: "they are an aristocracy that ought never to be hustled."

THIS critic of the *Times*, who is almost always entertaining, heard a violoncellist. "Dirt is matter, and noise is sound, where it is not wanted. And of instruments the violoncello can be, and frequently is, a noise-monger. A certain amount of noise is inherent in all instruments. One remembers being taken as a boy of eight to hear Norman-Neruda, and asking one's elders why the violin squeaked so—this was in Mozart's G minor. We have long ceased to hear that 'squeak,' or the clatter of the pianoforte keys; but we can never quite get over the squeaks and grunts of the violoncello. Yet there is no instrument that can sing more humanly—the violin only sings divinely—more in the very middle of our hearts when it likes." What he said of the player may be applied to many pianists: "He can dandle a phrase very prettily; but we do not get from him any conviction that the phrase was wanted there particularly, or that another one may not come along presently, just as graciously irrelevant."

British Musical Activities

I—NEW WORKS PRODUCED, JULY–DECEMBER, 1919

SYDNEY GREW

IN every department of music the season 1919–1920 in England approaches the phenomenal. Opera is a success in London and in the provinces. Chamber music seems to be popular in all the important centers. Orchestral concerts are as numerous as before the war, though not yet so artistically satisfying, partly for technical reasons, but chiefly for the reason that conductors have not yet learned how to form programs to reflect the new post-bellum British spirit (I mention as an instance of contemporary taste that the "Symphonie pathétique" of Tschaikovski appears to give most pleasure when the last movement is omitted). The innumerable local choral societies are returning to pre-war strength and vigor. Audiences are improving throughout the country. New ventures however still run risk of failure when the policy is old-fashioned or the conditions have not been adequately considered. Music is generally on the way to becoming nationally popular.

The changing taste is already determinable. The classics remain as before. Haydn animates us and Mozart charms as much as ever. Some critics have been questioning Beethoven, but his power to move and stimulate remains undiminished. Bach as usual is only respected by the public. Palestrina and the great medievalists are still unperformed; I believe however, that we shall shortly see these men, and the Elizabethans, winning something of an adequate position in public knowledge and regard. There is no general interest in the minor classics. Tartini, for example, appears to bore people even when played by star violinists. Wagner is still growing in public esteem. Tschaikovski is declining slightly. Of the other Russians, Borodine is definitely establishing himself. The music of Glazounov has been used considerably, but without much evidence of permanent interest. Sibelius remains unperformed. Stravinski is not apparently the unquestioned god he was a few years ago.

British interest in foreign music has for some months been turned to the modern Italians. This interest does not appear to have found satisfaction. I imagine it will not last long. The expected influx of Spanish music has not materialized other than in pianoforte compositions. This music also has not set the Thames and the other British rivers ablaze. French music is largely in use, but I do not think that the official workers for French music in England have reason to be excited over the success of their labors. Modern German music has not yet lifted its head. I have observed once only the names of Reger and Schönberg, but the name of Strauss not at all.

American music has been modestly represented in British compositions. As I hope to devote a later article to an account of our use of this music, I will merely remark that there is something of a definite revival in prospect of the music of MacDowell.

A feature of special significance is that Schubert seems about to be freely used.

Four or five new musical periodicals have been started since last September. Some dozen really notable books on music have been published during the half-year.

The most astonishing feature of current British music is the vast number of new native compositions that have been given first performance. Few concerts of standing have lacked at least one British "novelty." Many of these works are of large size. They are not always well performed, the custom still prevailing of polishing Mozart at rehearsal and merely running over the new music,—the pup must swim or sink according to what is in him; we have done our share by putting him in the water.

The cry cannot now be raised that native music is neglected entirely, for not only do the older composers receive quick hearing, but the younger men receive the same. I have noticed not less than twenty-five names of British composers which were unfamiliar to me a year ago. Only about five per cent of the new works are based on war subjects or are in one way or another derived from the war.

The year 1919 will be memorable in the history of British music by reason of Elgar's

new music,—also by reason of the manner in which that music has without delay reached every musical center in England. Within eight months he has issued his Opp. 82–85,—the Violin Sonata, the String Quartet, the Pianoforte Quintet, and the Cello Concerto. The Enigma Variations of 1899 rounded off the previous twenty years. These new works similarly round off the past twenty. They at once seal the past and open up the future.

The death of Parry has not as yet resulted in any marked revival of interest in his music. Stanford's music on the contrary is returning to use. His pianoforte concerto (hitherto played only in America) has been introduced here, and his clarinet concerto has been revived. This composer has produced a new violin sonata. Of other composers whose beginnings date from the '80's, Edward German is the only one to have produced new music. His "Theme and Six Diversions" has been one of the pronounced successes of the period under review. It has so pleased the critics that at one time or another each individual movement has been declared the best of the set.

Granville Bantock has given a concert performance of Part I of his "The Great God Pan." This part is a "choral ballet" entitled "Pan in Arcady." The entire work was completed for festival performance in 1914. The war put a stop to the preparations. Bantock's orchestral piece "The Pierrot of the Minute" has been staged as a ballet at Covent Garden. The stage version of his "Omar" is still unperformed.

Delius brought to England a year ago a number of new works. The time is not yet ripe for this composer. His new cello concerto has not attracted great attention. His revised version of "A Village Romeo and Juliet," announced for production at Covent Garden, remained unperformed at the end of the season.

Rutland Boughton is continuing his great work for the establishing of national opera at Glastonbury. This matter is far too important to be described in a summary review of general activities. The composer is endeavoring to raise $50,000 for the purchase of a site and the erection of buildings.

Josef Holbrooke and Cyril Scott are as prolific as ever, particularly Scott. The signs are that Holbrooke is on the verge of reaping some reward for his great labors of the past twenty years. He deserves an ample return. Some of his more recent works indicate a growing power to write calm, "absolute" music. His incipient deafness may in a measure account for this. Scott's new piano quintet has had one performance. His new piano concerto was withdrawn because its difficulty made a finer rehearsal necessary than was possible under the prevailing circumstances.

Gustav Holst (who has dropped the *von* of his family name) has produced a large and important suite, "The Planets." Balfour Gardiner, in his "demobilization" piece "The Joyful Homecoming," has written a work that was encored at its first performance and that rapidly appeared in several towns. Arnold Bax has further revealed his brilliancy and quaint humor in an orchestral Scherzo. He has produced also an "Irish Elegy" for strings and a "Phantasy" for piano. Frank Bridge and Roger Quilter have given us only small works. Thomas Dunhill's "Dance Suite" was very successful. This composer has recently completed a symphony.

Eugene Goossens has, I believe, given out one work only,—a Prelude to Verhaeren's drama "Philip II." Lord Berners (Gerald Tyrwhitt) has produced a "Spanish Fantasy" (Prelude, Fandango, and Pasadoble) in which he satirizes the conventional "Spanish" musical idioms.

Harold Darke is a composer whose name may become very familiar. Of his recent first performances I mention a symphony, three Choral Preludes for organ, a cantata "As the leaves fall," and a charming part-song "There is a lady sweet and kind."

Works which gave great pleasure at first hearing and which in several instances were encored, are the "Summer Days" suite of Eric Coates, the "Jovial Huntsman" of Howard Carr, the "English Pastoral Impressions" of Ernest Farrer (a young musician who was killed in France), and a number of "Balkan" and "Macedonian" orchestral pieces by J. R. Heath, a musician of promise and of exceptional character.

Herbert Howells—probably the finest and most truly inspired "thinker in music" of the younger English composers, as Goossens is the cleverest—has produced a large number of important works,—Violin Sonata in E flat, Op. 26; Four Orchestral Pieces, Op. 28;

"Puck Minuet" (this work has already been performed in America in several places; it has also reached Africa and Australia); four French Chansons (for solo singer), Op. 29; three Rhapsodies for Organ, Op. 15; an orchestral suite, "The Three B's" (this in ballet-form by the Russian Ballet); and a Rhapsody for piano. His works announced for the immediate future are of large size.

Special mention is necessary of the remarkable success of an English girl (her age is twenty-one) named Dorothy Howell, whose orchestral piece "Lamia" was played no less than five times at the Queen's Hall in one series of concerts.

Several British operas were fairly successfully produced between July and December,—de Lara's "Nail," Somerville's, "The Miracle" (which has also the title, "The Story of Antoine"), and Percy Colson's "Pro Patria."

One notes as standing out prominently among personal successes in England during the half-year the work of Normin Allin, the bass operatic singer, of Albert Coates, the operatic conductor (lately in Russia), and Appleby Matthews, the conductor and organizer of concerts.

The above is a very cursory review of the remarkable period of time held in mind. I could have mentioned many other names, both old and new. But I believe I have mentioned enough to indicate to the American musical public that the musical energy which was apparent in Great Britain in the ten years immediately preceding the war has gained rather than lost in power and intensity under pressure of that terrible event.

Comparative Catholic Choirs

By Harvey B. Gaul.

THE recent visits of the Vatican Choir and the Sistine Chapel Quartet, and the peregrinations of the almost perfect Paulist Choristers to the provinces, have set many of us to thinking about church music.

Why were these organizations sent on tour? Was it Catholic Church or church music propaganda, or what was it? Whatever it was, Anglican Church music, or music in the Episcopal Church, has received considerable stimulus. In our smug content we have been satisfied to sit back and without authority claim that the master music of the Episcopal Church was the best in the world; that as near as we knew there was no superior type in vogue to-day.

Is it true? There is not an Episcopal Church in New York, New England, or the Middle West, that is comparable with the Paulist Choristers, and as for the Vatican Choir (or the aggregate or assembled choir that came from the Roman basillicas, and passed as the Vatican Choir), there is no choir in this country that can boast the style and distinction with which this choir sings.

And now as to comparative choral values and comparative types of church music, and just plain odious comparisons.

The composite choir from Rome came to us with finest tenor and bass sections that have ever been brought together in any church choir. The tenors had all the edge and dynamic brilliancy of Italian operatic tenors. The basses had that remarkable clarity and resonance that at times seemed almost baritonic. Their absolute pitch and nuance were impeccable, but what of the boy tone. Nothing in the wide world is more yellow and more raw than the tone produced by those forty little Roman lads; not even the boy tone of the late lamented Russian Cathedral of St. Nicholas, could compare with the Vatican's raucous quality.

I am perfectly aware that Continental standards of boy tone and the Anglicized conception are as far apart as the Republican party is on the Peace Treaty, but after all there is a certain standard of consonance that both the Russian and the Continental churches would do well to consider.

The tenors and basses taught us that we have been slightly on the wrong track for the last decade or two. First of all we have made a fetish of trebles. Our shibboleth has been sopranos and still more sopranos, with the result that no choirmaster in America feels that he has a well balanced choir unless he has forty boys and something like twelve men. Both the Vatican and the Russian Cathedral Choirs have taught us that the inside parts are the

parts to be enunciated; that the inside parts are as melodious and integral as soprano, and that the tune is not the whole of any composition. Of course the type of music we have been singing may be at fault.

The Paulist Choir is almost perfect. In tone it is admirable, in tonal and rhythmic gradations it is most enviable, but in diction nothing worse could be imagined. They completely disemvowel the English language; that is they omit the formative consonants and sing nothing but vowels. A little thing like a "t" or a "p" is never allowed to interfere with tone and tonal gradations. There are a few splenetic folk who don't care to hear the King's English ham-strung and quartered. The Sistine Chapel Soloists (if they have soloists in the Sistine Chapel?) sang with wonderful choral balance. Their singing must have been an object lesson to that curious foursome, the church quartet. In four-voice blend and juxtaposition of parts they were wholly admirable.

The elephantine Alessandro Gabrielli, with his mawkish quality and unabating vibrato, became most tiresome before a program was over. The gentle-faced Luigi Gentili with his more or less pinched tonal production, that occasionally sounded like the voice of an adolescent boy, was an interesting study in male voice production. Whatever you may say for his voice, it was at least free from the silly, hootish, woolenish quality that we associate with the English male alto. The tenor and bass were he-men, as tenors and basses should be.

The singing of the Sistine Quartet was remarkable for its sostenuto control and the undulating, in and out, treatment of the four parts. As differentiated from the singing of an American church quartet, it came close to being an art product. In the American church quartet we have an example of a gnat straining at a camel and trying to explode with impossible fortissimo. The Sistine Chapel Quartet hardly concerned itself with the American quartet invention, the sforzando climax, but simply sang along and stopped where the stoppage was effective.

Marvelous as was the singing of these three Catholic organizations, the thing that chiefly amazed us was the style of composition used. In the Episcopal Church we have become more or less obsessed with the Mid-Victorian School; we have laid our little votary offerings at the shrine of John Stainer and Joseph Barnby, not that they were not worthy, but that we were not wholly discriminative. What has been the result? From out of the Mid-Victorian school came a saccharine, lachrymose welter finding its flower and fruition in the sentimental effusions of Danks and Dudley Buck. We meant well, but we were pathetic and very often only amusing.

Tertius Noble has done something to stem the tide of maudlin Dudley Buckism, as has Philip James, and there are one or two others, but for the rest it has been only more of the same; cleaving to the line of the same quasi-religious (with acknowledgments to Mencken for his coinage of the phrase) "pish-posh and rumble-bumble."

George Moore in his "Evelyn Innes" talks about a return to Palestrina. These choirs have affected that return, indeed, never left the polyphonic fold. While we, in the Episcopal Church, having forgotten our healthy heritage of Purcell, Farrant, and Gibbons, and all those doughty saints who once wrote real church music, have fallen down and worshiped the tinsel gods of tune and treble.

The Vatican Choir sang countless numbers by Palestrina, Vittoria, and Viadendi. The Sistine Chapel Quartet programized Vittoria, Palestrina, Iomelli, and Lasso, while the Paulist Choristers, more catholic in their appeal and knowing the caliber of the American audience, sang examples of Palestrina, Bach, Brahms, and a short excursion among the Neo-Russe polyphonists.

The summum bonum of church music does not lie in counterpoint, fortunately there is a happy mean, and that mean has been discovered by Clarence Dickinson, in his scrapings and delvings in the archives of antiquity. Dickinson has refurbished and given us the best church music we have had in the last five years.

If boy tone and countless trebles are the things to be desired then we have achieved our heart's desire; if, however, there are other things than tune and tone to be considered, we will do well to listen to the Vatican composite choir.

Whatever the purpose was in sending these three choirs out, their journeys have not been in vain.

New Book Review

CHORAL ORCHESTRATION. By Cecil Forsyth. Cloth, 84 pp. with Musical Illustrations. The H. W. Gray Co.

ANYTHING that Cecil Forsyth writes, whether literature or music, whether serious or gay, shows a master hand. His literary style is a study in itself. Whimsical imagery is ever present but never obscures the clarity and conciseness of his statements. This quality is a valuable asset in scholastic writing; it is an inspiration when dealing with technical subjects.

Such a combination of manner and matter is potently revealed in Choral Orchestration by Cecil Forsyth, just published by the H. W. Gray Co.

Books on Instrumentation are usually merely didactic and baffle the student who seeks for clear-cut information. Choral Orchestration is so lucid that any man who fails to grasp its teachings may reasonably question his choice of a profession.

The author does not claim to take the student "into the high sun-smitten pastures of modern orchestration." (He has done this in a former volume.) "But he does claim to lead them to the foothills thereunder, and to deal practically with the routine problems which face them on every page of their compositions."

The book is written primarily for organists, but its message may well extend to a far wider field than that occupied by church musicians. It would be invaluable to any choral composer who scores, or attempts to score, his own music; many will regret that such an aid was not available at an earlier stage of their career.

On the other hand, organists who do not compose may learn from it many principles which apply as well to organ playing as to orchestration. This was probably not the author's deliberate intention, but he would be a dull organist who failed to see and utilize in his organ playing, the shade contrasts suggested for orchestral use.

Foundation principles permeate the volume, and they are presented in a fashion which fascinates the mind and assists the memory. They are not held up as unattainable aspirations, but as practical and workable theories within reach of anyone desirous of using them. Details also are set down in abundance, even to such questions as paging and spacing, and the respective merits of pencil and ink. Of the pencil we are told "it is good for a beginner who may be a specialist in second thoughts," whereas ink "corrects mental flabbiness." But details never assume undue importance, and the advice about them is judicious and helpful.

A novel and happy method has been formulated to demonstrate the teachings of the book. A complete composition has been used, numbered at every bar. Each alternative page contains a section from the vocal score with its orchestration on the opposite page. Every detail of the orchestration, with the reason for the choice of instruments, is set down measure by measure. To use the author's own words, "the orchestral possibilities of each passage are balanced one against the other; then, when a decision has been made, the details of the orchestral execution are taken up and explained."

But this is not all. There is scarcely a paragraph which does not throw light upon some vital point of scoring applicable to any music. This is in fact the strength of the book. The set composition used as the bones to which the instrumental forces give body merely serves as a medium to explain the possibilities of orchestration for *any* choral music. The various instruments and their characteristics, together with their use and abuse, receive consideration, not in a general pedantic fashion, but with live and artistic discrimination. Illuminating suggestions are made as to the use of wood-wind, the injudicious treatment of which, as every conductor knows, does more to spoil a choral performance than any combination of brass. The sensible observation is made that "one has to face the fact that the wood-wind are not only similar to the voice in their tone-color, but also are never reducible, as the strings are, to vanishing point. They always remain something of a 'fact.' They *are* playing or they *are not*." Many a soloist could testify to this by dismal recollections of

ineffectual vocal resistance to a poorly written and played passage for wood-wind.

In the preface the author promises to present the subject to the reader "almost as if in conversation with a friendly critic." This promise is more than fulfilled. One feels the kindly presence and unerring judgment of an inspiring personality at every page in the book. Hereafter there will be no excuse for the lumpish and lop-sided scoring which has so often neutralized the effect of much choral music. A solution of the problem is contained in Choral Orchestration.

Facts, Rumors, and Remarks

Mr. and Mrs. John Sebastian Matthews have announced the marriage of their daughter Dorothy Agnes to Edward Shippen Barnes, on Tuesday the third of February, at Providence, Rhode Island.

The Treble Club, Karl Schneider, conductor, the oldest women's society in Philadelphia, sang Gilbert's "Vision of Music," and Montani's "The White Silence" at its concert on February 3d.

Judson House, tenor, and Fred Patton, bass, were the artists at the Guest Night of the Newburyport Musical Club on January 22d. Among the numbers was German's popular song, "Charming Chloe," sung by Mr. Patton.

The following program was rendered at the Seventh Annual Public Concert of the Students of the Institute of Musical Art in New York City, under the direction of Frank Damrosch:

Symphony (Jupiter), Mozart, Orchestra of the Institute; Fantasy for Piano, "Africa," Saint-Saëns, Margaret Dreyer; Jubilate Amen, Bruch, Lillian Gustafson, soprano, and chorus; Concerto for Violin, B minor, Saint-Saëns, Joseph Fuchs; First movement from Concerto for Piano in D minor, Rubinstein, Bianca del Vecchio; Prelude to "Die Meistersinger," Wagner, Orchestra of the Institute.

The University Heights Choral Society gave the first concert in the ninth season of the Campus Concert Course at New York University on January 27th. The society, under the direction of William L. Wright, was assisted by Mrs. Edith Chapman Goold, soprano, in rendering the following program: "Advice to Singers," Stewart; "On Himalay," Bantock; "Tell me not of a Lovely Lass," Forsyth, and "A Bed-time Song," arranged by Brockway, both for male voices; "Ave Marie," Tschaikowsky; two choruses for women's voices, "Who Knows," Clough-Leighter; and "Down in Derry," Cox; two Christmas songs, "Bethlehem," Dickinson, and "The Three Ships," Taylor; and Elgar cantata, "The Banner of St. George."

Under the direction of Julius C. Zingg, F. A. G. O., a concert of merit was given at the First Baptist Church, Montclair, N. J., on February 10th. The church choir and soloists, augmented to a chorus of sixty voices, was assisted in rendering a miscellaneous program by Judson House, tenor soloist at St. Bartholomew's Church, New York. Featured numbers were the two patriotic cantatas, "The Song of Victory," by Fletcher, and "The American Flag" by Carl Busch. Among the lighter numbers were, "The Spanish Serenade," by Elgar; "O Can Ye Sew Cushions," by Bantock; "Gather Ye Rosebuds," by Lawes, and Coleridge-Taylor's dramatic "Lee-Shore." The accompaniments in the cantatas were furnished by an orchestra, with Miss Elsie M. Jacobus at the piano and Clarence Watters at the organ, while the soprano solos in the "American Flag" were sung by Miss Ruth E. Smith, soprano soloist at the church.

A prize of two hundred dollars is offered by the Tuesday Musical Club of Pittsburgh, for the best original, unpublished, and hitherto unperformed composition submitted under the following conditions:

The composition is to be for four-part chorus of women's voices, with piano accompaniment, with or without solo voices (soprano or contralto). The number of voice parts may be increased upon occasion. The form and extent of the composition is left to the composer, but it is desired that the performance should consume from eight to ten minutes. Sympathetic and effective writing for voices is a primary consideration.

The choice of words, preferably secular, is left to the composer, but unrestricted privilege to use any text submitted is a necessary consideration.

The composer must be a native or naturalized citizen of the United States.

Each composition submitted must bear a fictitious name or motto. The same name or motto, with the composer's real name and address, and stamps for return of manuscript, should be enclosed in a sealed envelope and mailed to Mrs. Arthur B. Siviter, President of the Tuesday Musical Club, 5500 Elmer Street, East End, Pittsburgh, Pa.

The compositions, bearing no other designation than the fictitious name or motto, should reach Mr. Boyd not later than July 1, 1920. The award will be made public by September 1, 1920. The prize composition becomes the property of the Tuesday Musical Club of Pittsburgh; other manuscripts will be returned to the composers.

The award will be made by a committee of three, Messrs. N. Lindsay Norden, conductor of the Mendelssohn Club of Philadelphia, Charles Heinroth and Charles N. Boyd of Pittsburgh.

Manuscripts and all communications concerning the competition should be addressed to Charles N. Boyd, director, Tuesday Musical Club Choral, 4259 Fifth Avenue, Pittsburgh, Pa.



FOUNDED 1896

American Guild of Organists

UNITED STATES AND CANADA

AUTHORIZED BY THE BOARD OF REGENTS OF THE UNIVERSITY OF THE STATE OF NEW YORK

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SALARIES

There is evidenced throughout the country a growing realization among organists that under prevailing conditions the profession is lamentably under-paid. Organists' salaries have not kept up with the increased cost of living and the corresponding decrease in the value of the dollar; indeed the churches have apparently made not the slightest effort along this line. This condition strikes at the very root of the organist's profession and it is not out of place for the Guild to take some recognition of it. The Guild is essentially an academic body and its principal reason for existing is a dignified and definite effort to increase the standards and status of organ-playing and of church music. How can we expect to maintain or to heighten our academic standards if the financial return from organ-playing is too small to enable a self-supporting and self-respecting musician to devote to the study of his instrument and the art sufficient time and energy to become a leader of musical culture in the community? The actual public work of the organist on Sunday is but a very small percentage of the time and effort which he must invest in the practice of his vocation, and if his financial and social status are to continue to decline, the quality of his music must inevitably decline also, and with it the taste and discrimination of his public.

The problem is not an easy one to solve. Organists have no union organization and it is to be doubted if a resort to such means would find favor in the profession, or bring about the desired result. The very conditions which make living increasingly difficult for the church musician have undoubtedly at the same time made sad inroads upon church incomes, for one of the first places in which the average man will apply economy is in his church subscription. At the same time, it cannot be denied that a niggardly policy on the part of the church will inevitably react to its own detriment. The church owes a very real and definite duty to itself and to the community to maintain as high a standard of music as possible. It will not suffice to indulge in glowing panegyrics on the ministry of song, to refer gushingly to the King of Instruments, and to inveigle the organist into giving the fruit of his talent and industry for the uplift of the community. A more altruistic class does not exist anywhere than the great army of idealistic organists whose labors have contributed in an incalculable degree to the upbuilding of cultural and spiritual advancement, but a more tangible reward than the consciousness of virtue must be forthcoming or the next few years will see so serious a falling-off in the quality of church music that a radical change will be absolutely imperative. While the conducting of a choir and the actual playing of an organ does not require all of an organist's time and energy, yet it does require a large and important part of it if he is to do his work with the necessary enthusiasm, and the very conditions of his temperament and education prohibit him from seeking to make a livelihood in many other lines. The other occupations open to an organist are necessarily very restricted and he must receive an adequate return for his church work, or give it up.

The problem has been brought to a focus in St. Louis, as recorded elsewhere in these columns. The action of the Missouri Chapter was widely reported in newspapers throughout the country and the impression seems to have been created in many places that the organists of St. Louis had gone, or were going, on strike. In correcting this erroneous impression, Edward M. Read, Dean of the Chapter, writes, "All reference in the clipping to a strike, or any suggestion of such a thing is absolutely untrue. In fact, a strike would be quite impossible outside of a union organization. Our Chapter is making an effort, by legitimate means, to obtain better salaries for the majority of organists in St. Louis, who in very many cases have been miserably underpaid. I enclose two printed appeals which will give you an idea of the situation. A reporter was present at our last meeting and his report has evidently been exaggerated as it has traveled."

The appeal referred to by Mr. Read, is as follows:

"To the Organists of St. Louis. At a meeting of the Missouri Chapter of the American Guild of Organists on Monday evening, January 26th, the subject of salaries of organists in St. Louis was introduced and freely discussed. There was but one opinion regarding the fact that the work of organists here, which includes the training of choirs, should receive from the churches better recognition and better pay, in consideration of the greatly increased expense of living. This has been done in every business and profession, but with very few exceptions, the organists have been overlooked or ignored. This condition is not right and should be changed for the better. A meeting of all the organists in the city has been called for Sunday afternoon, February 8th, to discuss the situation and arrive at the best plan to bring about a much needed improvement. Good speakers will take part. You are earnestly requested to be present."

Headquarters

The February meeting of the Council, held on the end of the month, was attended by Warden Demarest, Messrs. Martin, Hedden, Andrews, Day, Doersam, Sears, Macrum, Comstock, Federlein, Norton, and Baier.

A motion was passed that a letter of condolence be sent to the family of the late Dr. Smith Penfield, a Founder of the Guild. Mr. Hedden, Chairman of the Examination Committee, reported that the outlook for the examinations was very encouraging and that a number of candidates from Canada contemplate taking the examinations this year.

A committee of propaganda was formed and has as its object to bring the work of the Guild and its high standards of musical requirements before the general public and also the Clergy of the Church. The Committee consists of J. Warren Andrews, Edw. K. Macrum, and C. H. Doersam.

The following colleagues were elected:

HEADQUARTERS

Walter C. Anderson, 7920 5th Avenue, Brooklyn.
Firmin Swinnen, 604 West 135th Street, New York City.

BUFFALO

Harry A. Drexler, 17 Pershing Avenue, Buffalo.
John T. Halliday, 25 Georgetown Street, Buffalo.
Ralph A. Pyke, 135 Bird Avenue, Buffalo.
N. Stanley Davis, 167 Congress Street, Buffalo.
Helen Preston White, 3083 Main Street, Buffalo.
Frances M. Hermon, 35 Florido Street, Buffalo.

NORTHERN CALIFORNIA

Margaret E. Cain, 1646 Addison Street, Berkeley.

WISCONSIN

Victor Maves, 485 Menlo Blvd., Milwaukee.
Alice M. Furlong, 248 Mason Street, Milwaukee.
Olive E. Atwood, 499 Menlo Blvd., Milwaukee.

MISSOURI

Elmer H. F. Ruhe, 549 Garden Street, Webster Grove.

TEXAS

Laurena Bolton, Dallas.
Mrs. H. L. Gharis, 104 S. Akard, Dallas.

OHIO

Agnes M. Wright, 303 Grant Street, Covington.

NEW ENGLAND

Miss Lillian B. Payson, 20 Spring Street, Auburn.
Miss Ethel M. Fullerton, 90 Brackett Street, Portland, Maine.

SOUTHERN CALIFORNIA

Charles S. Sharpe-Minor, 2420 5th Avenue, Los Angeles.
Helen E. Mowrey, 1036 Third Avenue, Los Angeles.

INDIANA

Harry Elmer Shirley, 6 Hanna Street, Greencastle.

WESTERN TENNESSEE

Mrs. Claude Hartzell, 556 La Clede Street, Memphis.
Mrs. J. P. Murphy, 1239 Neptune Street, Memphis.

George Alexander A. West, Dean of the Pennsylvania Chapter and organist of St. Luke's Church, Germantown, Philadelphia, was scheduled to play a recital for Headquarters of the Guild at the Church of The Holy Communion, New York City, on Monday, February 9th. Word was received from Mr. West that he would

be prevented by illness from playing the recital, and at the last minute, David McK. Williams, organist of the church, very kindly consented to play a recital program in his stead. Mr. Williams's program was beautifully played and was much enjoyed by the small audience which ventured through the storm-bound streets to hear him. He played: Choral Prelude, Parry; Fantasia and Fugue in G minor, Bach; Chorale in A minor, Franck; Eventide (C minor Sonata), Andrews; Roulade (MSS.), Bingham; Arioso, Rogers; Variations de Concert, Bonnet.

The annual series of Historical Organ Lecture-Recitals given at Union Theological Seminary by Clarence Dickinson was inaugurated auspiciously on February 3d with a program illustrative of the place occupied in musical history by St. Mark's Cathedral, Venice. Beside the organist and lecturer, those presenting the program were the choir and soloists of Brick Presbyterian Church, the choir of Union Theological Seminary (twenty-five men's voices), and an instrumental choir of four trumpets, four trombones, and two violins. The last-named adjunct being under the direction of Sam Franko. In Addition to his entertaining lecture, Dr. Dickinson played the following organ numbers; Ricercare, Willaert; Fantasia Allegra, Gabrielli; Canzone da Sonare a Cinque, Merulo; Sonata, Galuppi; Sonata, Gabrielli.

The second recital of the series, on February 10th, was in commemoration of the three hundredth anniversary of the landing of the Pilgrim Fathers. The assisting soloists were a vocal quartet and Oskenonton, (Running Deer) a full-blood Indian. Dr. Dickinson's organ numbers were: The King's Hunt, Bull; Pavanne, Byrd; Anno Domino 1620, MacDowell; Allegro from Sonata I., Parker; Oriental Sketch, Bird; Fanfare, Shelley. The program was divided into four parts, illustrative of the English music of the period contemporaneous with the sailing of the Pilgrims, the music of Holland of the same period, the music of New England of the seventeenth century and of the twentieth.

The series of public organ recitals at the Church of the Holy Communion arranged by the organist of the church, David McK. Williams, occupied the Thursday evenings of the month of January. On January 15th, Lynwood Farnum, organist of Fifth Avenue Presbyterian Church, played: Choral Prelude on the hymn-tune "Martyrs," Grace; Meditation, Bairstow; Pastorale, Roger-Ducasse; Motet, Palestrina; Prelude and Fugue in F minor, Bach; Paul Receives His Sight, Malling; Le Neures Bourguignonnes, Jacob; Minuetto Antico e Musetta, Yon; Toccata, Jepson.

On the 22d, the program was played by Francis W. Snow of Boston, who played selections from Bach, Widor, Schumann, Karg-Elert, and Vierne.

Attendance is increasing at Gottfried H. Federlein's Sunday evening recitals at Temple Immanuel and it is expected that they will be continued indefinitely. On January 18th, Mr. Federlein's program was made up of works by Wagner, Lenormand, Guilmant, Bonnet, and Mendelssohn.

Frank E. Ward's new string quartet in C minor was played at the MacDowell Club on the evening of January 18th by the Elsa Fischer Quartet. On the same evening, at Holy Trinity Church, of which he is organist, Mr. Ward played the following organ program: Fugue on B–A–C–H, C. P. E. Bach; Claire de Lune, MacDowell: Pastorale, Foote; Nocturne in B major, Chopin; Allegretto, Debat-Ponson; Jubilate Amen, Kinder.

Walter Henry Hall conducted the Columbia University Chorus in a performance of Bach's Christmas Oratorio at Carnegie Hall on January 21st, accompanied by an orchestra of fifty.

On January 14th, the choir of the Cathedral of St. John the Divine sang at Æolian Hall, under the direction of Miles Farrow, a program of liturgical and other sacred music, consisting of the Missa Brevis by Palestrina, and choral works by Byrd, Gibbons, Sweelinck, Tschaikovsky, Arkhangelsky, and Gretchaninoff. The program was repeated at a special musical service at the Cathedral on the evening of January 25th.

On January 22d, Joseph Bonnet appeared in a concert at the City College which was stated to be the first organ and symphony concert ever given in this city, and the third in the United States. The concert was given under the patronage of the Mayor, and was arranged by Philip Berolzheimer, City Chamberlain. Mr. Bonnet appeared with the New Symphony Orchestra and played Handel's Fourth Concerto in F major and the Guilmant First Symphony, with orchestra, as well as a group of solo organ numbers, consisting of Arthur Foote's new "Christmas" (dedicated to Mr. Bonnet), and the Martini Gavotte. During the concert, Francis D. Gallatin, Park Commissioner, presented Mr. Bonnet, on behalf of the city, with an American flag.

With the New Year the "Friday Noon Hour of Music" was inaugurated at the Brick Church, Fifth Avenue and 37th Street, New York, under the direction of Clarence Dickinson, as a movement for community refreshment and education through music. It is planned to give an Oratorio, Motet, or Organ Recital every Friday from 12.15 to one o'clock, when many of the thousands of employees in the large shops with which the Brick Church is surrounded are free for the noon hour, and, together with many busy shoppers, visitors to New York, and music lovers, may turn aside and in the stillness of the beautiful old church refresh their souls with music. The response has been remarkable, people crowding to the church for each noon hour.

On January 23d the program was devoted to the works of American composers, and the organ numbers were Allegro, Sonata I., Parker; Intermezzo, from Storm King Symphony, Dickinson; Minuet, Seeboeck, Polonaise, Webbe. On February 6th, Mendelssohn's "Hymn of Praise" was sung by the Brick Church Motet Choir, under Dr. Dickinson's direction.

Elgar's "Dream of Genontius" was sung at St. Thomas's Church on February 10th by the St. Thomas Festival Chorus, accompanied by the New York Symphony Orchestra, conducted by T. Tertius Noble.

Among the special musical services presented by Guild members at their respective churches, were the following on February 8th: Parker's "Hora Novissima" at St. Bartholomew's, under Arthur Hyde's direction; Mozart's Requiem at Church of the Ascension under the direction of Jessie Craig Adam; Excerpts from "Elijah" at Broadway Tabernacle under Walter Gale, and at Church of the Incarnation under John Doane.

T. Tertius Noble at St. Thomas's, February 8th: Fantasia in F minor, "The Clock," Mozart; solemn melody, Davies; allegro vivace and andante, Smart; Two Woodland Idylls, MacDowell; Ave Maria, Henselt; Vivace, Mendelssohn; Berceuse, Jarnefelt; concerto in B flat, Handel.

Samuel A. Baldwin at the City College, February 8th at four o'clock: Concert, Overture in C minor, Hollins; Sœur Monique, Couperin; Toccata and Fugue in D minor, Bach; A Rose Garden of Samarkand, Stoughton; Concert Caprice, Turner; Magic Fire Scene, "The Valkyrie," Wagner; "By the Sea," Schubert; Grande Piece Symphonique, Franck.

February 11th: Fantasia in F, West; Chorale Prelude, "Adorn Thyself," Bach; Sonata No. 2 in C major, Borowski; Shepherd's Dance and Chanson a Bonnet, Sheppard; In Paradisum and Fiat Lux, Dubois; Serenade, Schubert; Toccata, Foote.

A United Service, using the combined choirs of St. James's and Holy Trinity Churches, was held at the Church of the Holy Trinity, New York, on January 25th. The service was under the joint direction of G. Darlington Richards, and Frank E. Ward, and consisted of the Stanford "Magnificat and Nunc Dimittis" in B flat, "The Lord is Gracious," by Mr. Ward, and Stainers, "I am Alpha and Omega."

"The Messiah" was sung at the Church of the Redeemer, Morristown, N. J., under the direction of Kate Elizabeth Fox, on February 1st, in celebration of "Music Week." On February 4th, Mrs. Fox played the following program: Introduction and Allegro from Symphony in D minor, Guilmant; Gavotta, Martini; Sunshine and Shadow, Gale; Fantasia and Fugue in G minor, Bach; Præludium, Jarnefelt; Finale from Symphonie Pathetique, Tschaikowsky; Evening Song, Bairstow; Variations de Concert, Bonnet.

On January 28th the Senior and Junior Choirs of Tremont Presbyterian Church, New York City, gave a musical service under the direction of Robert Morris Treadwell, the organist of the church. The Junior Choir sang Gounod's "Praise Ye the Father," and the Senior Choir, Gaul's "Holy City."

Albert Reeves Norton played the following recital program at the Reformed Church on the Heights, Brooklyn, on February 6th: Triumphal March, Parker; Allegro Appassionata from Sonata V., Guilmant; In the Garden, Goodwin; Scherzo, Jadassohn; Nuptial Marche, Guilmant; Will o' the Wisp, Nevin; Moment Religieux, Friml; Scherzoso, Woodman; Finlandia, Sibelius.

New England Chapter

The New England Chapter of the American Guild of Organists has been very active during January, even though several contemplated recitals have not been given because of illness of the performers, incomplete organs, or other causes.

The first event of the month was a recital on the large and famous organ in the Old South Church by Mr. Henry E. Wry, the Organist of the Church.

Sonata, Op. 65, allegro moderato, andante, allegretto, fugue, Horatio W. Parker; Improvisation, Ostinato e Fughetto, Karg-Elert; Toccata from Œdipe, Le Froid de Mèreaux; Rhapsodie in D major, Camille Saint-Saëns; Christmas in Sicily, Piétro A. Yon; Nature Pieces: *a.* Dawn, Edwin H. Lemare; *b.* Fiat Lux, Théodore Dubois; Prelude in C, J. S. Bach; Finale from Fourth Symphony, Ch. M. Widor.

On January 19th a joint recital was given on the fine organ of the South Congregational Church,—known as "Dr. Hale's Church,"—by Mr. Alfred Brinkler, F. A. G. O. of Portland, Maine, and Mr. Frederick H. Johnson, Director of the Music Department of Bradford Academy. The weather was very inclement and transportation very difficult, nevertheless a good audience was present and a fine program greatly enjoyed.

Prelude-Pastorale, Piétro A. Yon; Cantilena, René L. Becker, Sonata No. 1 in F minor, allegro moderato e serioso, adagio, andante, allegro assai vivace, Felix Mendelssohn; Canzona, W. Wolstenholme; Quaranta, Alfred Brinkler.—Mr. Brinkler.

Maestoso, Adagio, Moritz Brozig; Allegro Op. 28, Edward W. Elgar; Menuet, Rudolphe Larotta; Prière, Joseph Jongen; Prelude in G major, J. S. Bach; Communion, Jean Huré; Grand Chœur in D, Alex. Guilmant.—Mr. Johnson.

Several of our members have been actively engaged in important concerts which are not strictly Guild events. An interesting concert was given by the Sunday Tabernacle Choir in Symphony Hall on January 27th, at which the Cantata of the "Holy Land" by Otto Malling and several miscellaneous numbers were given. Well-known soloists took part and John Hermann Loud, F. A. G. O., furnished the accompaniments on the organ.

Mr. Loud also gave an organ recital, on the same afternoon (January 27th) in the Church of the Presidents at Quincy, Mass.

Toccata in F, Bach; "In a Rose Garden of Summerland," Stoughton; Triumphal March (dedicated to John Hermann Loud), R. G. Hailing; Two Movements from Fourth Symphony, *a.* Andante Cantabile, *b.* Scherzo, Widor; Nocturne, Ferrata; Capriccio in E, John Hermann Loud; Improvisation on any given theme; Two Compositions, *a.* Second Nuptial March, *b.* Great Fugue in D, A. Guilmant.

On Sunday, February 1st, Mr. Loud gave a recital, under the auspices of the Guild, at the Harvard Club to the usual crowded audience. Invariably at these events standing room is at a premium long before the recital begins. The organ is very fine and the hall itself a great attraction.

Præludium in E flat, Bach; Cantilena, Guilmant; Sonata, Op. 111, in F sharp, *a.* Grave—Allegro moderato, *b.* Adagio non troppo—Allegro, *c.* Allegro mæstoso, Rheinberger; Romanza, Op. 17, No. 3, H. W. Parker; Scherzo Symphonique Concertant, Lemmens; A Rose Garden of Samarkand, Stoughton; Minuetto in B minor, Gigout; Triumphal March (dedicated to Mr. John Hermann Loud), Hailing.

On Sunday afternoon, January 25th the Choir of Eliot Church, Newton, gave Rossini's Stabat Mater under the direction of our Dean, Everett E. Truette, Mus. Bac. A. G. O. Performances by this organization are too well-known to need comment, as also are the superb accompaniments rendered upon the fine organ by Mr. Truette. The Sunday previous to this, the music at this church was selected entirely from the works of Horatio W. Parker.

The organ numbers were: Vision in D, and March in B flat, and the choir sang, "The Lord is My Light," "In Heavenly Love Abiding," and "Father Most Holy."

The afternoon service at Trinity Church, Boston, of which Ernest Mitchell is organist, was commemorative of the work of Horatio Parker, who was organist of the church from 1893 to 1901, the music being entirely from his pen. The organ prelude was "Melody and Intermezzo," and at the conclusion of the service, a brief organ recital was played, consisting of "Festival Prelude," "Romanza," "Eclogue," "Novelette," and Concert Piece No. 2. The choir sang the Magnificat and Nunc Dimittis in E, "In Heavenly Love Abiding," "Zion is Captive Yet" (from "Hora Novissima"), and "Behold Ye Despisers."

The music at Leyden Church, Brookline, of which C. D. Irwin is organist, on January 18th, was selected entirely from the works of Horatio Parker. Mr. Irwin played the Melody and Intermezzo, and Marcia Religiosa, and the choir sang, "The Lord is My Light" and "In Heavenly Love Abiding."

The annual dinner is an event always looked forward to with much pleasure and interest. It was held this year at the Hotel Westminster on Wednesday evening, January 28th; about seventy members were present. After an excellent dinner we were much interested in a message from Headquarters which was brought to us by Dr. Victor Baier, F. A. G. O., the General Treasurer of the Guild. The information given by Dr. Baier was of great interest and was very instructive to all of our members. The honor of his presence was greatly appreciated. Past Dean Walter J. Clemson, A. M., A. G. O., made a very entertaining speech and read a most amusing poem which was of unusual interest to the ladies, after which the Hon. John Thomas, of the Massachusetts Legislature, entertained the company for more than an hour with his inimitable impersonations and recitations. The company was convulsed with laughter by his unique talent and ability in this field. We all envy the other members of the Massachusetts State Legislature! The entire evening was one of the most successful events in the history of the Chapter.

Pennsylvania Chapter The Pennsylvania Chapter of the American Guild of Organists gave its forty-ninth public service on Tuesday evening, January 20, 1920, in the Westside Presbyterian Church, Germantown, Philadelphia. The choir of the church, under direction of Melvin Biggs Goodwin, sang the hymns and responses, Cruickshank's Magnificat in G, and Noble's matchless anthem, "Fierce was the Wild Billow," of which it gave a very thrilling and dramatic interpretation.

Miss Eleanor S. Drew gave a good, musicianly reading of Clarence Dickinson's Andante Serioso as the organ prelude; for the offertory Percy Chase Miller played the slow movement from Borowski's Second Organ Sonata, a distinctive and colorful number. Mr. Borowski has put the whole organ world in his debt by his Suite and his two Organ Sonatas, and many of us would be sincerely glad if he would increase the debt. Of the performance of this number at this service, modesty forbids us to give the account we should like to. Mr. Goodwin's modesty is almost equal to ours. He chose the March from Handel's Occasional Oratorio for the postlude, which is good music, but by this choice he deliberately put his light under a bushel, giving his own ability as a concert player no real opportunity. It is to be hoped that at some other Guild service in the near future he may be allowed the opportunity he unselfishly denied himself this time. Uselma Clarke Smith can always be counted on for a good job. He played the organ voluntary, chosing as his vehicle the Fantasie Symphonique of Rosetter G. Cole, and giving a brilliant yet dignified performance. This composition is very respectfully referred to the consideration of those who claim that America has produced no organ music of serious importance. The Rev. Dr. William Porter Lee, Pastor of the Church, gave an address, in the course of which he paid a well-deserved tribute to Mr. Goodwin and his choir.

Mr. James H. Lord, of Philadelphia, Pa., a Fellow of the Guild, has offered a cash prize of $25 for the candidate who attains the highest marks in the examination for Associateship in the Pennsylvania Chapter this year. This is to emphasize the value of the examination, as Mr. Lord has proved it to himself, and because there are too many Colleagues who do not proceed to this work. Coming from one who has been through the examination, it is a fine tribute to its character and purpose. Now that a start has been made, it should not be difficult to offer a similar inducement annually, and the idea might well be followed in other parts of the country.

The examinations will be held this year on Thursday and Friday, June 3d and 4th.

Illinois Chapter Samuel A. Baldwin delighted a large audience at the First Congregational Church of Oak Park, when he played there January 20th under the auspices of the Illinois Chapter, as the second visiting organist in the series arranged for this season. Mr. Baldwin, it is interesting to note, is a former Chicagoan, having been for a number of years organist of Plymouth Church. Mr. Baldwin was greeted by members of the Guild in the parlors of the church after the recital and returned to New York the same night. His program was: Chorale No. 3, in A minor, Franck; "Chanson Plaintive," Lynarski; Prelude Pastorale, Liadoff; Chorale Prelude: "Jesu My Guide," and Toccata in F, Bach; Prelude to "Parsifal," Wagner; Andante from Sonata No. 1, Borowski; "Oh, the Lilting Springtime," Stebbins; "Will o' the Wisp," Nevin; Chromatic Prelude and Fantasia (MS), Chaffin; "In the Morning," and "Ase's Death" (from "Peer Gynt" Suite No. 1), Grieg; "By the Sea," Schubert; Theme and Finale in A flat, Thiele.

Wisconsin Chapter Since our organization, May, 1919, we have had one meeting in Milwaukee, on November 9th, at which an Executive Committee was elected and a Program Committee was appointed with Mr. F. Charles Forester as Chairman.

The second week of each month was selected for the monthly meetings.

The Executive Committee held a meeting on December 10th at Madison to discuss plans for the next monthly meeting.

The regular monthly meeting of December was held in Milwaukee, December 18th. After dinner at the City Club the meeting became an informal one with discussions. One formal paper was presented by Mr. L. A. Vantine on "The Development of the Organ in America."

In connection with the monthly meeting a Vesper Service was given under the direction of the A. G. O. at Wesley M. E. Church with Mr. Victor Manes as the

regular organist and Mr. Arthur Arneke as guest organist.

The third regular monthly meeting of the Chapter was held at the Hotel Martin, Milwaukee, Thursday evening, January 29, 1920. Many subjects of interest were discussed, but the feature of the evening was the completion of Mr. Lewis Vantine's paper, "The Organ in America," which he began at the previous meeting.

It was decided at this meeting to install a complete library of organ literature and compositions in the Milwaukee Public Library.

Missouri Chapter The regular monthly meeting of the Chapter took place, Monday evening, January 26, 1920, at its regular quarters in the Musical Arts Building, St. Louis.

After the dinner, Dean Read introduced the speaker of the evening, Rev. Dr. E. Combie Smith, pastor of Maple Avenue M. E. Church, St. Louis, who spoke on "Music at the Front." Dr. Smith has just recently returned from France.

After the regular order of business had been dispensed with, our first dean and a founder of the A. G. O., Mr. E. R. Kroeger, gave an interesting talk on the life of Horatio W. Parker. Mr. Kroeger had the pleasure of being intimately acquainted with Mr. Parker and enlightened his talk with personal reminiscences of their experiences together.

The latter part of the meeting was given over to the discussion of organists' salaries, the outcome of which resulted in a meeting being called under the auspices of the Chapter for Sunday afternoon, February 8, 1920, at 3.30 o'clock at Musical Arts Hall to which all the organists of the city were invited and at which time some definite movement will be organized for better salaries for the organists in St. Louis.

The following recital was played by Arthur Meyer, A. A. G. O., at St. Stephen's Church, Wilkes-Barre, Pa., January 25, 1920:

Third Sonata, Op. 43, Prelude, Adoration, Toccata, Becker; Echo Bells, Brewer; Liebestod, Wagner; Fountain Reverie, Fletcher; Concert Overture in B minor, Rogers. Ellen M. Fulton, secretary.

Central New York Chapter The chorus choir of fifty voices of Tabernacle Baptist Church, Utica, of which Homer P. Whitford is organist, is giving a series of monthly musical services, with the assistance of soloists, strings, and harp. On January 25th, Mr. Whitford played; Processional, Kinder; Benediction Nuptiale, Frysinger; L'Arlequin, Nevin; Military March, Elgar; and with violin and violoncello the "Cantabile" from "Samson and Delilah" by Saint-Saëns.

Virginia Chapter J. J. Miller, A. G. O., has been organist and choirmaster of Christ Church for thirty years, and the anniversary was appropriately observed by the church, December 7th. In addition to the special services of that day, Mr. Miller gave an anniversary recital, December 8th, and this was the 129th recital played by him in this church. The choir of fifty men and boys took part in the anniversary service and a part of Mozart's Mass in B flat was sung at the morning service. For this recital Mr. Miller offered the following program: Symphony No. 6 (Allegro and Adagio), Widor; Cantilena, Demarest; Epithalamium (Wedding Hymn), Woodman; Siciliano, Fry; "In Venice" (dedicated to Mr. Miller), Gatty Sellars; "Evening Bells and Cradle Song," Macfarlane; Toccata and Fugue in D minor, Bach.

During Mr. Miller's tenure in office the first permanent boy choir was organized in Christ Church, and it has become one of the leading church choirs of the south. Among the works rendered by the present choir are: Gounod's "Messe Solennelle," Mozart's Mass in B flat (No. 7), the great St. Matthew Passion by Bach, the "Prodigal Son" by Sullivan, "The Last Judgment," by Spohr; "The Darkest Hour," by Harold Moore; Gounod's "Gallia" and a long list of oratorios, solos, and anthems. He has given a long series of organ recitals and brought to Norfolk under his direction a number of times the New York Symphony Orchestra, the Russian Symphony Orchestra, and many artists, singers, and performers of international fame, among them being Madame Sembrich, Madame Gadsky, Harold Bauer, and David Bispham.

Mr. Miller is one of the founders of the American Guild of Organists. He organized the Virginia chapter and was its dean for a number of years. Mr. Miller was for five years organist and choirmaster of Grace Episcopal Church, Middletown, N. Y., and supervisor of music in the public schools before going to Norfolk thirty years ago.

William H. Jones played the following program at University of Virginia, January 25th; Concert Overture in C minor, Hollins; Melodie in E, Rachmaninof; Fantasia and Fugue in G minor, Bach; Benediction Nuptiale, Saint-Saëns; Sonata in the Style of Handel, Wolstenholme; Fountain Revery, Fletcher; Fiat Lux, Dubois.

Northern California Chapter In all the churches of the Bay Region around San Francisco, and especially where Guild members are organists or choir directors, particularly elaborate Christmas services were given this past December. Naturally in view of the added work of extra rehearsals and performances, there was an inevitable absence of Guild activities at the end of 1919. With Easter coming so early this year, the same rush conditions continue and so the usual Guild meeting will be held just after the Easter special musical observances, and at one of the large churches at Oakland.

Our fellow member, Edwin H. Lemare, San Francisco's official organist, gave on February 1st, his 143rd organ recital in that City's Exposition Auditorium, and judging by the attendance this clever performer is still holding the popular interest in the music of his craft. His program follows:

Victory March, Lemare; Valse Triste, Sibelius; "Shepherd's Hey," Grainger; Irish Tune from County Derry, Grainger; Prelude from Third Act and Bridal Music, "Lohengrin," Wagner; Selection from "Faust," Gounod.

This Sibelius "Valse Triste," known as the "Dance of Death," and the two Grainger compositions, have not heretofore been heard at these organ recitals. Lemare's composition, the "Victory March," was written since the close of the Great War, and has only just been published.

The Chapter's oldest member, the venerable Samuel D. Mayer, whose recent illness has caused the members much concern, has happily been restored to health and has resumed his services at the organ. For more than fifty years, Mr. Mayer has been official organist for the Grand Lodge of Masons of California, and for a like period was organist of the 1st Congregational Church of San Francisco, even now being the Organist Emeritus there. May his life be spared long for our emulation!

Mrs. Josephine Crewe Aylwin, one of our local Fel-

lows, is the author of a comic operetta, called "The Strike," which was recently produced in one of the San Francisco theaters, and had a very successful run. The musical setting was cleverly suggestive of the lines and well turned for desired effects.

Another local member, Warren D. Allen, dean of the San José branch Chapter, and organist of the Leland Stanford, Jr., University, gave on February 3d, at the University Memorial Chapel, the following numbers:

Sonata in C minor, No. 2, Mendelssohn; Adagietto, Bizet; Scherzo, from the Fifth Sonata, Guilmant.

Mr. Allen also played the following program at Stanford University, January 22d: Works by Joseph Bonnet; Caprice Heroique, Romance sans Paroles, Ariel, Variations de Concert. January 27th, Fugue on the Kyrie, Couperin; Prelude in D minor, Clerambault; Recitative de tierce en taille, de Grigny; Nuptial Benediction, Saint-Saëns; Grande Piece Symphonique, Franck.

Buffalo Chapter Under the auspices of the Buffalo Chapter, Charles M. Courboin, gave one of the very finest organ recitals ever heard in the city, at the First Presbyterian Church on the Circle, Monday evening, February the second.

The extremely varied program consisted of: Allegro from 6th Symphony, Widor; Aria, Lotti; Passacaglia, Bach; Allegretto, De Boeck; Chorale No. 3, Franck; Toccata and Fugue in D minor, Bach; Andante from Grande Piece Symphonique, Franck; The Cuckoo, The Bee, Lemare; Marche Heroique, Saint-Saëns; Little Præludium, Jarnefelt. These selections gave Mr. Courboin splendid opportunities for displaying his masterly technique, his faultless taste in registration, and his artistic interpretations.

After the beauties of the deep Bach, Franck, and Widor selections, the two Lemare numbers formed an interesting contrast, and these proved to be more realistic imitations than one could believe possible from an organ.

Preceding the recital, a banquet was served the Guild members at the College Club, after which Mr. Courboin described the Wanamaker organ in Philadelphia, upon which he is giving a series of recitals.

Northern Ohio Chapter The Northern Ohio Chapter gave a dinner in honor of Mr. Ernest M. Skinner at the Colonial Hotel, Cleveland, on January 12th. The dinner was attended by the most prominent organists of the Chapter, and Mr. Skinner gave an address at the conclusion describing in detail his new invention, the Orchestrator.

On January 19th Sub-dean Henry F. Anderson, F. A. G. O., gave a service at Emmanuel Church, Cleveland. Mr. Anderson's vested choir and soloists gave a choral service singing anthems by Handel, Martin, and Wood. The organ prelude was played by Miss Alice Willson, one of the members of the Chapter.

Edwin Arthur Kraft played the following programs at Trinity Cathedral, Cleveland, on January 26th: Bridal March, Hollins; Meditation and Toccata, d'Evry; Second Andantino in D flat, Lemare; Scherzo-Pastorale, Federlein; Tragedy of a Tin Soldier, Nevin; Fugue in D major, Guilmant; Evening Bells and Cradle Song, MacFarlane; Pavanne, Johnson; At Parting of Day, Frysinger; Concert Piece in B, Parker.

Texas Chapter The Texas Chapter held its regular January meeting on the third Saturday at three o'clock, at the City Temple, with the dean, Miss Alice Knox Fergusson, presiding.

After the registrar's reading of the minutes, and the treasurer's report, the reports of different committees were heard.

The membership committee report showed Mrs. Grandstaff's team ahead. The plan of the Chapter this year is to keep a campaign going, until June, for new members, each person on the roll being on one of the teams, and being actively engaged in the work. A prize will be given to the individual securing most names expecting to take the examinations.

The social committee is working up a large affair in the form of a dinner, which, it is hoped, will be a permanent affair.

The recital committee reported arrangements made for a recital to be given on January 25th, which being Robert Burn's birthday, will be celebrated by a Scotch program, given by Miss Alice Knox Fergusson, the dean, who is of Scotch ancestry.

The organ numbers will be, Solemn Prelude, Noble; Midsummer Caprice, Johnston; Berceuse, Dickinson; Ase's Death, Grieg; To a Wild Rose, MacDowell; Scotch Fantasia, McFarlane.

The Chapter adjourned earlier than usual to attend the program given by Music Commission in the auditorium, for the school children. Two of the Chapter members, Miss Katherine Hammons, organist of City Temple, and David Grove, organist of St. Matthew's,—took part in the program.—Ruth Strong.

Members of the Guild! Send in your compositions, whether published or in manuscript, for listing and reviewing, also, notices of the performance of your works! These items are of interest to your fellow-members, and will be listed from time to time.

Notes

Announcement is made that the H. W. Gray Company, publishers, will be very glad to have settings of the new canticle, "Benedictus Es Domine," sent to them, and that these will receive every consideration.

The prize offered by the Mendelssohn Choir of Philadelphia, Pa., for an eight-part unaccompanied chorus for mixed voices has been awarded to William Y. Webbe of Summit, New Jersey, for his setting of "De Sheepfol." The lines are by Mrs. Sarah P. McL. Quene. The work will be published shortly by the H. W. Gray Co.

Selections from the "Messiah" were given by the Choral and Orchestral Society, J. Lawrence Erb, conductor, at the University of Illinois, on January 18th, with Miss Katherine E. Seelye, organist, Mrs. Virginia L. McAtte, pianist, and student soloists from the School of Music.

Selections from Mendelssohn's "Elijah" were given at the Presbyterian Church, Dobbs Ferry, New York, on February 1st, with the following soloists: Miss Alice Bunting, soprano; Mrs. Sadie M. Harper, contralto; Victor Ledeky, tenor; and William H. Henningsen, bass, with Mrs. Rutherford Kendrick at the organ.

A concert in aid of the Associated Charities was held at the Organ Pavilion, Balboa Park, San Diego, on

January 18th. Dr. H. J. Stewart, Official Organist, was assisted in rendering a varied program, including Ward's "Ocean Rhapsodie" for violin, 'cello, piano and organ, by the following: Royal A. Brown, Organ-piano, Miss Hermina West, soprano; Mrs. Bernhard Mollenhauer, 'cello; Mrs. Dorothy Cranston Stott, violin, and Mme. Jennie Owen, accompanist.

The Second Presbyterian Church Choir of Philadelphia, on January 25th, rendered the "Christmas Oratorio" of Saint-Saëns, with other numbers by Richard Henry Warren and Russian composers, under the direction of N. Lindsay Norden.

Assisting the solo quintet and chorus were these members of the Philadelphia Orchestra: Frederic Cook, first violin; Alexander Zenker, second violin; Alfred Lorenz, viola; Max Froelich, 'cello; Vincent Fanelli, harpist; and James Raymond Duane at the organ.

The mixed vested choir of fifty voices at St. Bartholomew's Church, New York City, will sing the following works at choral even-songs on the Sunday afternoons as noted.

February 1st—"Hora Novissima," Part I., H. W. Parker; February 8th,—"Hora Novissima," Part II., H. W. Parker; February 15th,—Thirteenth Psalm, Mendelssohn; February 22d,—"O God, hear my prayer," Gretchaninoff; and "Cherubim Hymn," Rachmaninoff; February 29th,—Excerpts from "Stabat Mater," Dvoràk. The soloists are Miss Grace Kerns, soprano; Mrs. Benedict-Jones, alto; Mr. Judson House, tenor; Mr. Edgar Schofield, bass; under the direction of Mr. Arthur S. Hyde, organist and choirmaster.

CATHEDRAL CHOIR CONCERT

The concert given at Æolian Hall on January 29th by the choir of St. John's Cathedral, under the direction of Dr. Miles Farrow, furnished further proof of the growing importance of that organization as the representative choir of the Episcopal Church.

A few years ago, when the Choir School of the Cathedral was in its embryonic state we predicted that in the fullness of time it would reach maturity, and abundantly justify itself as the leading exponent of a system that is positively essential to choral progress. It is indeed gratifying to know that our prophesy has come true.

If the recent concert at the Æolian Hall did no more than forcibly remind the clergymen who attended it that the average well-to-do Episcopal parish is deaf, dumb and blind to the possibilities of the Anglican Choir School system of educating choristers, it accomplished more than enough.

Unfortunately for choirmasters who are expected to make bricks without straw, the reverend clergy are not apt to penetrate beneath the surface in matters musical; in the "ways and means" of securing desired results they take *much* for granted when facilities are "little" with a vengeance!

The pieces chosen for performance at this concert embraced selections from four schools of ecclesiastical composition, the Roman represented by Palestrina (the "Missa Brevis" and two motets, "Come, Holy Ghost," and "I will Magnify Thee"), the English by a motet, "Justorum animæ," by Byrd, and a magnificat by Orlando Gibbons; the Dutch by a canticle, "Born today," by Sweelinck, and the modern Russian by Tschaikowsky's "How Blest are They," Arkhangelsky's "Upon the Day of Judgment" and Gretchaninoff's "As the Waves of the Sea." The choir was composed of twenty-nine men and thirty or thirty-five boys of the Cathedral School.

The first part of the program was a very severe test of the efficiency of both choir and choirmaster. The "Missa Brevis" abounds in difficulties of rhythm, expression, and (especially) phrasing.

On the whole it was admirably done. It is no small feat for a choir to hold the attention of an audience throughout the five numbers of this work. Music of this exalted kind is only heard to best advantage in the actual worship of the Almighty during the Holy Eucharist. The composition is far beyond the comprehension of persons unaccustomed to liturgical music of the highest class. Divorced from ecclesiastical surroundings, and performed in concert atmosphere it is like a jewel torn from its setting. Nevertheless a profound effect was produced, and monotony—always a danger when religious participation is wanting—was successfully avoided.

In the second part of the program the choir aroused greater interest, chiefly because the listeners comprehended the music. The "Day of Judgment," by Arkhangelsky, and "As the Waves of the Sea" by Gretchaninoff were most excellently sung, and brought to an end a performance that reflects the utmost credit upon Dr. Farrow and his forces.

It is rather significant that the critics of the daily press recognized the importance of this occasion, and the benefit conferred upon the public by the presentation of liturgical compositions far too seldom heard in these days of degenerate and "attractive" church services. When such journals as the *Times*, *Sun*, and *Tribune* go out of their way to report at length, and with evident fairness, a recital of this kind, there is certainly much to be thankful for on the part of all who have the cause of ecclesiastical music at heart.

Organ Recitals

WILLIAM C. HAMMOND at Skinner Memorial Chapel, Holyoke, Mass., on January 19th.

Allegro Maestoso—Frescobaldi.
"Ave Maria"—Arkadelt.
Adagio (6th Organ Symphony)—Widor.
Toccata and Fugue in D minor—Bach.
Au Convent—Borodin.
La Bon Pasteur, La Cour Des Lys } —Debussy.
Nocturne—Parker.
Taccata—Foote.

LEO SOWERBY, at Fourth Presbyterian Church, Chicago, Ill., January 22d.

Prelude and Fugue in G major—Mendelssohn.
Berceuse—Dickinson.
Grande Piece Symphonique—Cesar Franck.
Berceuse, Second Legend } —Joseph Bonnet.
Carillon—Leo Sowerby.

ERIC DE LAMARTER, at Fourth Presbyterian Church, Chicago, Illinois, February 12th.

Prelude and Fugue on B-A-C-H—Liszt.
Intermezzo—Wolstenholme.
Toccatina—Alcock.
Choral-Prelude, "Sleepers, Wake"—Bach.
Romance with variations—Archer.
Adagio-Allegro Vigoroso—Concerts in G, Adagio, Gavotta } Camidge.
Poem for Violin and Organ—DeLamarter.

STANLEY R. AVERY, at Fourth Presbyterian Church, Chicago, Ill., January 29th.

Symphonic Prelude
Nocturne No. 1 (F minor)
Wedding Song
Symphonic Romance
Scherzo in G
Nocturne No. 2 (D major)
Sonata No. 1 (American) First Movement
Festoso
Pedal Toccata
} Avery.

Included in the numbers played during November and December, 1919, on the great outdoor organ, at Balboa Park, San Diego, California, by DR. H. J. STEWART, Official Organist, were:

Concertante, in C—Handel-Best.
Concert Overture, in C minor—Hollins.
Canzone—King-Hall.
Allemande—Archer.
Romance, in F minor—Tschaikowsky-Lemare.
Air, with Variations, (Septet)—Beethoven-Best.
Fantastia, in F—Spark.
Fantasia, in D minor—Silas.
March, in E flat—Lefebure-Wely.
Sonata, in D—Mozart-Best.
Savoyard Chant—Wæring.
Larghetto. (Clarionet Quintet)—Mozart-Best.
Chant sans Paroles—Tschaikowsky-Lemare.
Fantasia, "The Storm"—Lemmens.
"The Seraph's Strain"—Wolstenholme.
Festival March—Hall.
"The Minster Bells"—Wheeldon.
Andante, in F—Haydn-Hopkins.
Allegro Pomposo, in D—West.
Berceuse—Webster.
Largo, Sonata No. 2—Beethoven-Best.
Postlude, in C—Smart.
Allegretto Grazioso, in A—Boyton Smith.
Concert Fantasia, in D minor—Sir Robert Stewart.
Adagio, from Sonata No. 2—Dienel.
Overture, "Athalia"—Handel-Best.
Grand March, in D—Beethoven-Best.
Minuet, in B minor—Calkin.
The Bell Symphony—Purcell-Carl.
Marche Religieuse—Adam-Best.
Larghetto, 12th Concerto—Handel-Best.
Fantaise sur deux Melodies Anglaises—Guilmant.
Christmas Pastorale—Selby.
March, in B flat—Silas.
Coronation March, Le Prophete—Meyerbeer-Best.
Pastorale—Kullak-Best.
Romanza, in G—Beethoven-Best.
Morceau pour les Cafillons—Spark.
March, "St. Polycarp"—Ouseley.

RALPH KINDER, at Church of the Holy Trinity, Philadelphia, January 31st.

Overture in C minor—Fricker.
Andante con moto—Mendelssohn.
Caprice—Kinder.
"Traumerei and Romance"—Schumann.
"Spring Song"—MacFarlane.
Andante Cantibile from Symphony 4—Widor.
Finale from Symphony 6—Widor.

SUMNER SALTER, at Williams College, January 21st.

Prelude and Fugue in D—Buxtehude.
Adagio from Symphonie 1—Vierne.
Suite in C—Bartlett.
"Reve Angelique"—Rubinstein.
Scherzo Pastorale—Federlein.
Finale from Symphonie 1—Maquaire.

J. LAWRENCE ERB, F. A. G. O., at the University of Illinois, January 11th.

Grand Chorus in B flat—Deshayes.
Prelude in G—Wolstenholme.
"O Come to Bethlehem"—Best.
Offertoire in B flat on two Christmas Themes—Guilmant.
Allegretto quasi Pastorale—Erb.
"Trinity Chimes"—Wheeler.
"March of the Magi"—Dubois.

WALTER WISMAR, at Holy Cross Lutheran Church, St. Louis, Missouri, on February 8, 1920.

Concert Overture in B minor—Rogers.
Second Movement from Sonata F minor—Gulbins.
Resurrection Morn—Johnston.
Nocturne—Ferrata.
Chant de bonheur—Lemare.
Toccata in D minor—Federlein.

FLORENCE JUBB, at Cathedral of All Saints, Albany, February 11, 1920.

Toccata in F—Bach.
Romance in D flat—Lemare.
Pastorale—Merkel.
Sonata in D minor—Guilmant.
Vision—Bibl.
Marche Funèbre et Chant Seraphique—Guilmant.
Andante Cantabile, from Fifth Symphony—Widor.
Marche de Fete—Claussmann.

ALEXANDER RUSSELL, at Princeton University, January 17th.

Chorale Prelude: "My Heart lies heavy within me"—Bach.
Chorale Prelude: "A Rose springs into bloom"—Brahms.
Adagio from Sonata Pathétique—Beethoven.
Prelude to "Lohengrin"—Wagner.
Suite in E minor—Borowski.
Nocturne in F major—Rubinstein.
"Song of the Volga Boatmen"—Russian Folksong.
Chant Pastorale—Dubois.
Piece Heroique—Franck.

February 14th.

Fantasie and Fugue—Gibson.
Chorale Prelude on "Glory Be to God"—Bach.
Angelus—Massenet.
Suite Gothique—Boëllmann.
Bridal Procession from "Lohengrin"—Wagner.
Second Arabesque—Debussy.
Fiat Lux—Dubois.
"The Swan"—Saint-Saëns.
Marche Pontificale—De la Tombelle.

February 21st.

Concert Prelude—Kramer.
A. D. 1620—MacDowell.
Melody and Intermezzo—Parker.
Sonata in C minor—Baldwin.
Festal Prelude—Schminke.
"The Curfew"—Horsmann.
Oriental Sketch—Bird.
Andante Religioso—Russell.
Scherzo Symphonique—Miller.

Ecclesiastical Music

EDITED BY

G. EDWARD STUBBS, MUS. DOC.

WE have received several communications from organists and choirmasters asking for information regarding the pointing of the Canticles in the new Hymnal, and the relation it bears to what is often spoken of as the "authorized pointing of the Psalms."

The subject is a large one and not easily disposed of briefly. First of all let us try to help those who are endeavoring to use the new Hymnal pointing in conjunction with the Cathedral Psalter, the Barless Psalter, or whatever Psalter they may wish to "coöperate" with.

It may be well to explain that the authorized pointing of the Psalms has the following history. At the General Convention of 1892, a Commission consisting of three bishops, three presbyters, and three laymen (organists) was appointed "to prepare a system of pointing for the Canticles, 'Gloria Patri,' and the whole Book of Psalms, the same to be reported to the next General Convention for its approval and recommendation to the use of the Church." At the Convention of 1895 the Commission presented their report, accompanied by resolutions and a pointing of the Book of Psalms. The resolutions were adopted by the unanimous action of the Convention.

The various Psalters then in most general use in this country were altered to conform to the pointing thus sanctioned. The book most widely used was, and is, the Cathedral Psalter. It is this book that is now largely in the hands of choirs using the new Hymnal, and the new pointing of the Canticles.

By omitting the accent marks in the Cathedral Psalter, and by joining the "recitation" evenly with what follows it (without counting in strict time from the accent), the new method can, to a very practical extent, be grafted on to the old.

There are occasional differences in the arrangement of the words and syllables of the recitation (compare for example verses four and six of the *Venite* with the authorized pointing) but they are exceptional. In short, by getting rid of the accent marks, choir singers can chant the Psalms according to the "Cathedral" method, and at the same time use the new pointing for the Canticles as printed in the Hymnal.

The Barless Psalter is gradually making its way in this country. Choirs using it will have, of course, no difficulty in combining it with the new Hymnal—for just as the "authorized pointing" is in reality that of the "Cathedral Psalter" so also is the new pointing that of the "Barless Psalter." There is, however, no edition of the latter work that conforms in all respects to the pointing of 1892. We are informed, however, that in the near future a revised edition will be brought out for use on this side of the water.

THIS whole subject of "pointing" is most unsatisfactory as far as general agreement is concerned—and it is likely to remain in a somewhat chaotic condition, for the simple reason that free rhythm and metrical restriction are, like oil and water, hostile properties. From the time of the Reformation to the present day, musicians have spent more time, temper, and ink upon "pointing" than can be remotely estimated.

For more than a century after Merbecke the old plainsong was in vogue. Then came a period from the Commonwealth to the time of the Tractarians when musical pointing of the Pslams was confusion worse confounded. The burning of the libraries created havoc enough. Then the invention of the seven measure chant (with its double, triple, and even quadruple expansion) made free rhythm practically disappear. In its place came another kind of "freedom"—a sort of go as you please muddle that completed the general wreck. For more than one hundred and fifty years "Anglican chanting" was kaleidoscopic in its irregularity. Some of the cathedral choirs of the better class observed certain rules of syllabic division, but disorder was everywhere prevalent.

Even in the Chapel Royal, St. James's,

there was "no common rule of division prescribed by authority, and it was only by chance if occasionally every individual in any particular verse hit upon the same mode of verbal arrangement." Things could not go on in that way forever. One of the earliest indications of reform we find in the efforts of a certain John Marsh, born at Dorking in 1750. He was an amateur composer and performer of considerable ability, for he led the "band" at concerts at Salisbury, Canterbury, and Chichester, and officiated as organist at the cathedrals.

Beckwith, who succeeded Garland as organist of Norwich Cathedral in 1780, says in the preface of his book of chants, "The ingenious Mr. Marsh of Chichester suggests an improvement to choirs and congregations. As it is of great importance, I will mention it, and beg leave to recommend it strongly. Suppose the organist and choir were to meet every morning and afternoon for one month, and agree on the proper place in each verse of the Psalms where the reciting should end in both the first and last parts of the chant, and under that particular word or syllable place a conspicuous red mark; if one book were thus carefully marked the others might be rendered similar to it. The benefit would be, all the members of the choir might recite as one person, and all come together to that word which they are previously sure is the most proper to end the recital." This advice of "the ingenious Mr. Marsh" struck Beckwith rather forcibly, but whether anything came of it we do not know. At all events the Norwich organist got out a book of his own, entitled, "The First Verse of Every Psalm of David, With an Ancient or Modern Chant in Score, Adapted as Much as Possible to the Sentiment of each Psalm."

In 1837 came what is generally considered the first Anglican Psalter. It was compiled by Robert Janes, who was organist of Ely Cathedral from 1830 to 1866. The title reads:

THE PSALTER OR PSALMS OF DAVID

Carefully Marked and Pointed to enable the Voices of a Choir to keep exactly together, by singing the same Syllable to the same Note; and, the accents as far as possible made to agree with the accents in the Chant; and also to remove the difficulty which individuals generally find who are not accustomed to the Chanting of the Psalms.

This book started the stone rolling, and as it led the way to other and better publications, perhaps we ought to forgive Mr. Janes for his sugary "Ely Confession"[1]—which should bring excommunication to all who substitute it for the Ferial use.

From the year 1837, when this work appeared, to the present time, considerably more than one hundred "Psalters" have been invented, and a great many of them have been published. The fact remains however that as far as any general standardization is concerned we are still more or less "up in the air" both in England and America.

There is plenty of room for congratulation nevertheless. The Anglican strait-jacket is slowly but surely being unlaced, and the pointing of the Canticles in the New Hymnal is bound to have a beneficial effect.

For hitherto, in this country, no effort has been made in the direction of free rhythm. This new pointing is the only American one that breaks away, partly at least, from the hard and unyielding Anglican mold. While it is true that the Cathedral Psalter can be made tolerably elastic by highly trained choirs, through the constant practice imposed by the *daily* singing of the Psalms (as in the case of Cathedral choirs), the rules in the introduction of the book are far too elaborate and intricate for ordinary choirs that have few rehearsals and that sing only on Sundays. When we compare the very few directions on pages 723 and 724 of the New Hymnal with the numerous ones of the Cathedral Psalter, we find easy simplicity on the one hand and difficult complexity on the other.

The new pointing will in all probability lead to the revision of the entire Book of Psalms. Until that comes, let us adapt ourselves to the situation by obeying the new rules as far as possible even when applied to different Psalters.

[1] Not sung at Ely Cathedral. It should be called the "Janes Confession." It is a pity that this effusion has gained such wide popularity, and that many Episcopal clergymen regard it with such illogical veneration.

ALTHOUGH free rhythm in chanting is for the most part unknown in our choirs, we have heard of instances where it has been successfully introduced by banishing pointed "Psalters" entirely, and by substituting the Prayer Book punctuation. To the uninitiated this plan may seem to be utterly impracticable. But when the simpler forms of plainsong are selected, the thing is easy enough. Take for example Psalm 113—any tone that has an "ending" of only one or two notes can be used for it without difficulty. It is merely necessary to avoid "endings" that cause syllabic confusion.

The natural accents (observed in ordinary reading) are well within the ken of choir boys of average intelligence.

Even Anglican chants can be adapted to the Prayer Book punctuation—but they give of course much greater trouble on account of the measured "inflections" that follow the "recitation."

In the old days (before Mr. Janes and the other pioneers we have mentioned) choristers sang from their Prayer Books.

Where the Psalms were rendered *daily*, there was a reasonable conformity and regularity. Boys have keen memories, and in many cathedrals they can sing the Psalms without even looking at their books.

But in ordinary choirs in days gone by, where few rehearsals were held and the Psalms were only sung on Sundays, the suggestion of "the ingenious Mr. Marsh" was very much to the point.

It is perhaps only fair to say that free rhythm is at least *approached* by the Cathedral Psalter in highly trained choirs, where the Psalms are sung *daily*, where *all* of the various rules of the pointing are strictly observed, and where there is in addition an elastic style of chanting fostered by choirmasters who make a specialty of avoiding a "straight-laced" delivery. But on the other hand such choirs, and such directors, are scarce enough to be considered "negligible quantities." In this country they do not exist at all, and in England they are to be found only in half a dozen places.

ACCORDING to the *Churchman* (N. Y.) the Bishop of Nebraska has asked for the appointment of a "Diocesan Superintendent of Music." Perhaps the Bishop of New York will follow suit—for if we are to accept the "religious notices" in the Sunday papers as a fair indication of the status of church music in Gotham, the example set by Nebraska deserves emulation.

We read:—

"Bishop Shayler called the clergy of Nebraska to a conference on January 7th. The bishop's plans include the appointment of a committee of council of the representative men of the diocese to advise with the bishop generally. A director of religious education of children, and one for college student work is to be appointed. Also a superintendent of church music.

"The bishop in this connection told the following story. When he was much younger he preached what he felt sure was a fine sermon and believed the congregation felt the same about it. Then, as the bishop expressed it, the whole effect was most completely evaporated, when the soprano soloist repeated several times the words from the oratorio, 'It is enough, now let me die,' etc.

"The advisory council mentioned is to consist of twelve men. A committee to arrange for this was appointed."

But how, may we ask, is this 'Superintendent of Church Music," to ply his vocation? By establishing a board of censors, under his supervision, whose duty would be the "blue penciling" of all service lists? We imagine this would be an effective but also a Herculean undertaking. It might work in Utopia, but not in Nebraska, where the "Superintendent" would soon sing a song much more despairing than that of Elijah.

THE *Trinity Record* contains the following:

"It is with much regret that we record the retirement of Mr. Felix Lamond from the position which he has filled for twenty-two years with rare devotion, and with conspicuous ability, as organist and choirmaster at Trinity Chapel. Mr. La-

mond's work is known throughout the Church and he has for years been recognized as one of the leading organists of the country. He has decided to take up his residence abroad. Our best wishes will go with him and we shall think of him always with warm interest and with appreciation of his services to the cause of church music in Trinity parish and in the church at large.

" Mr. William Hunter Beckwith, one of Mr. Lamond's pupils, has been appointed to succeed him."

As organist and choirmaster of Trinity Chapel, Mr. Lamond has achieved a wide reputation not only as a skilful choir director, but also as a solo organist of very unusual ability. We are not surprised to hear that he has been appointed to two important musical posts at Rome. His many friends, among whom are numerous readers of the *Music Review*, will regard his fondness for Italy with sincere regret. While joining in the general wish that he had resisted the attraction of the Eternal City, we give him God speed.

Suggested Service Lists for March, 1920

3d Sunday in Lent, March 7th

Benedicite in D ..... *G. J. Bennett*
Benedictus in D ..... *Bennett*
Jubilate, Chant.
Introit, Lord have mercy ..... *Barnby*
Offertory, O Saviour ..... *Moore*
Communion Service in D ..... *Bennett*
Magnificat, Nunc Dimittis } in D ..... *Bennett*
Anthem, Fight the good Fight ..... *Doersam*
Offertory, Go to dark Gethsemane ..... *Noble*

4th Sunday in Lent, March 14th

Benedicite in B ..... *Stubbs*
Benedictus, Jubilate } Chant.
Ontroit, O Saving Victim ..... *Lansing*
Offertory, O Lamb of God ..... *Barnby*
Communion Service in G ..... *W. H. Hall*
Magnificat, Nunc Dimittis } in B flat ..... *W. H. Hall*
Anthem, With righteousness He judgeth ..... *Lester*
Offertory, Lo the voice of Jesus ..... *Seely*

5th Sunday in Lent, March 21st

Benedicite in G ..... *Elliott*
Benedictus, Jubilate } Chant.
Introit, Be ye followers ..... *A. S. Baker*
Offertory, Teach me ..... *Moir*
Communion Service in D ..... *Elliott*
Magnificat, Nunc Dimittis } in D ..... *Elliott*
Anthem, Turn ye ..... *Godfrey*
Offertory, Watch ye ..... *Vicars*

Annunciation of the Blessed Virgin Mary, March 25

Benedicite in E flat ..... *C. B. Clark*
Benedictus, Jubilate } Chant.
Introit, Give ear O Shepherd ..... *Whiting*
Offertory, Send out Thy Light ..... *Gounod*
Communion Service in C ..... *Carpenter*
Magnificat, Nunc Dimittis } in G ..... *Roberts*
Anthem, Come now let us reason ..... *Briant*
Offertory, Incline thine ear ..... *Himmel*

Sunday next before Easter, March 28th

Benedicite in E flat ..... *Martin*
Benedictus, Jubilate } Chant.
Introit, Daughters of Jersualem ..... *Elvey*
Offertory, The sorrowful way ..... *Matthews*
Communion Service in C ..... *Monk*
Magnificat, Nunc Dimittis } in C ..... *Lee Williams*
Anthem, Jesus Thy boundless love ..... *Delamarter*
Offertory, O Saviour ..... *Goss*

Service Lists

March 7th.

Although most of the numbers suggested for this Sunday belong to the standard English repertoire, two of them are among the latest additions to church-music literature, C. H. Doersam's "Fight the Good Fight" and Tertius Noble's "Go to Dark Gethsemane." Mr. Doersam's anthem is one of the new publications of the month and is reviewed elsewhere. Mr. Noble's anthem is less than two years old, and is for unaccompanied chorus, of style a writing in which this composer excels. Especially noteworthy is the thrilling climax in the fourth verse. Harold Moore's "O Saviour of the World," from the cantata "The Darkest Hour," is one of the most beautiful anthems of recent years; it employs soprano and tenor soloists as well as the chorus.

March 14th.

A. W. Lansing's "O Saving Victim" is a melodious setting of the ancient hymn, for tenor soloist and chorus, simple and straightforward, but effective. "With Righteousness He Judgeth All" is a recent anthem by one of the most successful of present-day choral writers; like all of this composer's work, it is distinguished by a fresh and spontaneous flow of melody, and is vocally effective, though quite easy of execution. John Gordon Seely's "Lo the Voice of Jesus" is for two high voices, and is a cleverly worked-out canon; it is quite easy.

March 21st.

Baker's "Be Ye Followers" and Moir's "Teach Me Thy Way" are smoothly-written chorus anthems without solos. A notable piece of writing is Rayleigh Vicars's short lenten anthem, "Watch Ye and Pray," a worthy exemplar of the best traditions of the English school.

March 25th.

Arthur Whiting's "Give Ear O Shepherd of Israel" is one of the most successful anthems by this notable composer, whose career as a writer of church music was brief but most distinguished. Two of the numbers suggested for this day are among the most securely established favorites of the church repertoire, Gounod's "Send Out Thy Light" and Himmel's "Incline Thine Ear." Both are technically simple, but will repay careful rendering; the latter especially is notable for its simplicity, being probably the easiest anthem of its caliber in the whole library. "Come Now and Let Us Reason" is one of the best of anthems for general use, with an effective tenor solo and considerable variety in the choral writing.

March 28th.

The style of music suggested by the name of Sir George Elvey, for many years organist of St. George's Chapel, Windsor, is typical of the conservative English school; "Daughter of Jerusalem" is a short anthem for Palm Sunday. "The Sorrowful Way" is an extract from Matthews's "Paschal Victim," one of the most distinguished and successful cantatas of recent years. This extract calls for baritone and tenor soloists and chorus with an organ accompaniment of more than ordinary value and interest. The Magnificat and Nunc Dimittis in C by Lee Williams were written for the opening service of the Gloucester Festival of 1898, and are provided with an orchestral as well as an organ accompaniment. Eric Delamarter's "Jesus Thy Boundless Love" is a recent composition by one of the most individual of contemporary composers. It is a trio for soprano, alto, and tenor, and is characterized by the harmonic originality and unconventionality which have marked the previous work of this writer. Sir John Goss's "O Saviour of the World" is unquestionably one of the most beautiful anthems of modern times; inspired by a sincere and lofty spirit and written with the meticulous skill of a born aristocrat of music, it will stand for many years as a noble monument of true church music.

Reviews of New Music

MARCHE-SCHERZO. By William C. Steere.
A Scherzo in march rhythm is something of a novelty and the unconventionality of this charming morceau will recommend it to the attention of many organists. It bears the sub-title, "Parade of the Marionettes," which describes its character quite accurately. It is a study in staccati, crisp, piquant, and engaging. It follows the usual march outline, with main and secondary themes, and a quieter middle section. It requires soft string and flute tones from the instrument and deft fluency from the performer. It maintains its piquant style throughout; there are no outstanding climaxes and the effect at all times should be rather subdued. It is dedicated to Charles M. Courboin.

NORWEGIAN DANCE. By Edvard Grieg.
One of Edvard Grieg's best-known and most popular short piano pieces has been cleverly transcribed for the organ by Edwin Arthur Kraft. Like the "Marche-Scherzo," it requires an almost constant use of a crisp staccato touch and unswerving rhythmic incisiveness. There are two or three pedal passages which will require a little practice, but for the most part it is technically easy, being a sprightly melody with a simple chord accompaniment.

SOULS OF THE RIGHTEOUS. By T. Tertius Noble.
Mr. Noble has made a fine arrangement for solo voice of his famous anthem, "The Souls of the Righteous," which has for many years been regarded as one of the best numbers in the modern choir repertoire. The anthem was written for unaccompanied chorus and the transcription of the melody for single voice with organ accompaniment might seem at first glance a daring adventure, but so skillfully has the composer managed his material, to one unfamiliar with the original version it would doubtless appear to be indigenous in its present form. It is in the key of G, a semitone higher than the anthem, giving an effective climax for a medium high voice. The expressive beauty of the melody remains, of course, and the harmonic development has been incorporated in the organ accompaniment with no small degree of skill. It is published in one key only.

THE SONG VALIANT. By William Glover.
A stirring song especially well adapted to a robust tenor voice. The lyric is a splendid one by Clinton Scollard, and may be classed as both secular and sacred. It is not strictly speaking a sacred song, but it voices a note of courage, faith, and optimism which is distinctly in keeping with the spirit of the present-day church of the same type as Henschel's "Morning Hymn." The music is strongly rhythmic, in keeping with the words, and culminates in a ringing climax, in which a high B flat may be utilized at the option of the singer.

THEY SHALL RETURN. By John W. Worth.
This song belongs among the post-war songs;

"They shall return when the wars are over,
When battles are memories dim and far,
Where guns now stand shall be corn and clover,
Flowers shall bloom where the blood-drops are."

It is simple in outline, but full of sincere feeling; there are two verses, separated by a brief interlude. It is published in two keys, and is provided with a French translation of the original English poem by J. Lewis Milligan.

COME YE CHILDREN. By Arthur Sullivan.
Of equal interest and value with Tertius Noble's arrangement for solo voice of an eight-part anthem, is this arrangement by Gordon Nevin for four-part chorus of the popular solo from Sir Arthur Sullivan's "Prodigal Son," "Come Ye Children." The arrangement, in this case also, has been exceedingly well done, and the music is in this form even more interesting than in the original solo version. The first and second themes are left as in the original, except that the main theme is given to the tenor and the second theme is suggested for the solo soprano. The choir does not enter until the re-entrance of the main theme. Mr. Nevin has utilized the original accompaniment in writing his chorus parts and has accomplished his task with rare skill. It is not difficult and should find a wide acceptance in its new form.

THE LORD OF HEAVEN. By Cecil Forsyth.
The original version in this case also was a song for solo voice, and this time it is the composer himself who has made the arrangement for four-part male chorus. The poem is a striking one by Arthur Symons and the music is of dramatic appropriateness.

FIGHT THE GOOD FIGHT. By C. H. Doersam.
Mr. Doersam distinguished himself a few years ago by winning the Clemson Gold Medal; the present anthem gives musical expression to a poem of courage and faith, quite in line with the present-day spirit of the forward-looking church. Strongly rhythmic, bold and vigorous, the music is yet quite easy of execution, much of it being in unison. There is also a contrasting sustained passage for soprano solo.

Music Published during the Past Month

SACRED

ALLEN, G. B.—"Listen, O isles." Anthem for the Feast of St. John the Baptist, or Advent. (No. 235, Novello's Short Anthems.) 8c.

BROWN, ARTHUR H.—"Come hither, Gentles." Christmas Carol. 15c.

BURGESS, FRANCIS.—Asperges and Mass Responses. (No. 3, Cantiones Ecclesiæ.) 15c.

CLAPISSON, A. L.—"Holiest, breathe an evening blessing." Unaccompanied Motet, arranged for S.A.T.B. by W. A. COLLARD. 30c.

DOERSAM, CHAS.—"Fight the good fight." Anthem for mixed voices. (C. M. R., 562.) 12c.

MOORE, HAROLD.—Office of the Holy Communion In B flat. (No. 965, Novello's Parish Choir Book.) 30c.

NOBLE, T. TERTIUS.—"Souls of the Righteous." Arranged as a Sacred Song. 60c.

WHYTE, ROBERT.—"O praise God in his Holiness," Anthem for Four Voices. Edited by JOHN E. WEST. No. 1071, Novello's Octavo Anthems.) 15c.

YOUNG, FRED H.—"Jubilate Deo in E." (C. M. R., 566.) 12c.

SECULAR

DIXON, H. CLAIBORNE.—March Song. 75c.

FORSYTH, CECIL.—"The Lord of Heaven." For Mixed Voices. (Modern Series, 170.) 15c.

GERMAN, EDWARD.—"It was a lover and his lass." Song. In B flat, for high voice. 75c.

JOHNSON, BERNARD.—Echoes. Trio for S.S.C. (No. 470, Novello's Trios, Quartets, &c., for female voices.) 15c.

McNAUGHT, W.—"Snowdrop and the Dwarfs." A Fairy Play in five scenes. $1.15.

RHODES, HAROLD.—"An Evening Confession." (Op. 6, No. 1.) Song. 75c.

——"A Woman's Love" (Op. 6, No. 2). Song. 75c.

SCHOOL MUSIC REVIEW (No. 331) contains the following music in both notations:—"Seek sweet content." Adapted for S.S.A. From WILBY'S Madrigal "Fly, love, to Heaven." Here's to the year that's awa'. Unison Song. Arranged by DAVID STEPHEN. 8c.

SHARP, CECIL J.—Morris Dance Tunes. Sets 3 and 4. Revised Editions. $1.50.

TONIC SOL-FA SERIES:
No. 2300. "Softly fall the shades of evening." Arranged for S.S.A. (unaccompanied). J. L. HATTON. 6c.

WAGNER, R.—"Parsifal." English Translation by CLAUDE AVELING. $3.75.

WILLIAMS, C. LEE.—"A Lullaby." Part-song for Mixed Voices. (No. 923, *The Musical Times*.) 8c.

INSTRUMENTAL

DARKE, HAROLD E.—Three Chorale Preludes (Op. 20). 1. St. Peter; 2. Darwell's 148th; 3. Theme by Tallis. (No. 60 Original Compositions for the Organ (New Series).) $1.75.

STEERE, W. C.—"Marche-Scherzo." For organ. (St. Cecilia, 136.) 50c.

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No. 221 **APRIL, 1920** **Vol. 19**

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HINTS ON IMPROVISATION FOR F. A. G. O. CANDIDATES
NORMAN COKE-JEPHCOTT

NEW BOOK REVIEW

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MUSIC PUBLISHED DURING THE PAST MONTH

Editorials

A DRAMA, "The Inward Light" by Allan Davis and Anna R. Stratton, was recently published in this city. The plot deals with Quakers in Berks County, Pennsylvania, in 1861. We quote these lines at the beginning of Act II.

"Caleb: What is thee playing?"

"Priscilla: A little thing by Tschaikowsky."

"Caleb (*thoughtfully*): Never heard of him. A new man?"

"Priscilla: Yes, a young Russian just twenty-one."

IT is no wonder that Caleb had never heard of Tschaikowsky in 1861. Peter did not begin his musical studies with Zaremba until the fall of that year. He did not enter the newly opened conservatory at Petrograd until the fall of 1862. He did not begin to put musical compositions on paper before 1863–4. His first piano pieces "Souvenir de Hapsal" are dated 1867. When did any music by Tschaikowsky first came to America? We first knew him through the famous andante from a string-quartet, which was not composed until 1871. Was orchestral music by Tschaikowsky heard in New York before the Philharmonic Society brought out his "Romeo and Juliet" in April, 1876? Rubinstein, visiting the United States in his concerts did little or nothing for his colleague.

MR. A. B. Walkley, the dramatic critic of the London *Times*, has written an article on "Criticism and Creation" which should be

of comfort to musical critics. They often hear the remark: "You don't like my music. Why don't you compose something? Let us see if you can do anything as good." Mr. Walkley answered, "criticism is also creative . . . it creates thought, ideas, concepts, that is, it builds up something new out of the artist's intuitions, and exhibits the relations between them. Here in the conceptual world, we are in a different region from the intuitional world of the artist." The thing created may not be worth creating, in either case. "For as the one thing that matters in art is the artist behind it, so the critic behind it is the one thing that matters in criticism. The critic's very critical faculty, his endowment of judgment and taste makes the writing of bad plays or novels"—one may add, music —"impossible because repugnant to him."

As Mr. Walkley says these are elementary commonplaces, "but they need restating from time to time." No one has stated them so convincingly and eloquently as Oscar Wilde in his essay "The Critic as Artist."

A NOTE from A. Durand et Fils, music publishers in Paris, states that their popular classical edition begun in October, 1914, now contains two hundred volumes, which added to French classical works previously published forms a collection of more than five hundred. Since January, 1915, two hundred numbers have contained sixty million pages, which necessitated 360,000 kilos of paper.

All of this may interest passionate lovers of statistics. We are more interested by prefaces to certain volumes. We received in 1915 a copy of Chopin's Valses, edited by Debussy who said in a short preface that former editions rested on three manuscripts which were not all Chopin's. "The present edition is based on the manuscripts that he was able to correct in his lifetime."

Debussy begins by saying that Chopin's music is one of the most beautiful works that have ever been written. "To affirm this in 1915 is only an easy homage." There remains the examination of its importance and present influence. "By the nature of his genius he escapes the sport of classification; the influence of Field, purely epochal, was light; his 'Italianism,' his 'chromaticism,' criticized diversely, are only the forms of an acute sensitiveness which will remain peculiar to him. Chopin was a delicious narrator of amorous or warlike legends, who often stole away to the forest of 'As you Like It' where the fairies are the only rulers of the mind."

IN London recently, the overture of Bach's Suite in B minor for flute and strings was played by the flutist and a double quartet of strings plus one double bass. The fifth Brandenburg Concerto for flute, violin, piano, and strings was played by a similar string orchestra. A critic remarked that this arrangement was very much nearer to the ideal than the ordinary type of performance with a big orchestra, and "innumerable details had a clearness and beauty rarely attained in an orchestral performance." In a huge hall, with a full modern orchestra of strings, Bach's music is no doubt out of proportion; one might say that it often moves along in a lumbering manner; but if only a double quartet of strings were used in a large hall, the music would be ineffective.

In the ideal musical city there are two halls: one for the performance of works that demand all the resources of the hyper-modern orchestra; a smaller one for music by Bach, Haydn, Mozart, and comparatively small modern orchestral works. The same may be said of operas. "Carmen," "The Barber of Seville," Donizetti's comic operas, "Pélléas and Mélisande," "Manon" are not for a huge opera house.

SAINT-SAENS'S preface to the Durand edition of Mozart's piano sonatas is much longer and should stir up controversy. He reminds the student that in the eighteenth century players took great liberties with the text. The repeats that are so boresome to our ears in the adagios, formerly furnished opportunity for various embroideries, invented according to the caprice and fancy of the

pianist. There is an elaborate study of Mozart's ornamentation with directions for the proper interpretation. Then comes a curious note on "legato." Saint-Saëns believes that Mozart's sonatas were performed lightly; that the phrases should produce an effect analogous to that obtained on the violin "by giving a bow stroke to each note without quitting the string; when Mozart desired a legato he indicated it."

"In the middle of the nineteenth century there were still elderly persons whose performance on the piano was singularly hopping and skipping. The old 'non legato,' being exaggerated, became a staccato, and this exaggeration led to a reaction that has been carried too far.

"In the eighteenth century life was more tranquil than it is to-day. One did not have in music our modern custom of swiftness that is often imposed on ancient compositions to their great injury; it is necessary in the case of Mozart's music to shun this tendency to accelerate the pace of movements a tendency, unfortunately, too widely spread. Mozart's presto corresponds to our allegro; his allegro to our allegro moderno. His adagios are extremely slow, as is shown by the multiplicity of notes enclosed sometimes in a single beat of a measure. His andante is not very slow.

"At that time it was the rule not to put a thumb on a black key except when it was absolutely necessary. This method of fingering gives to the hand great repose, valuable to the playing of the old music which demands perfectly even runs.

"The first pianos were far from having the powerful sonority of the great modern instruments. Consequently it is not necessary to always take Mozart's 'forte' literally; it is often the equivalent of our 'mezzo-forte.'"

We have not seen these opinions of Saint-Saëns discussed either in this country or in Europe. They are certainly radical in some instances; as in his view of "legato" in the latter half of the 18th century.

IT was said of Dr. Varley Roberts who died at Oxford (Eng.) on February 9th that he was "strong in the confidence of his own ability and powers of judgment," fearing neither don nor dignitary; that he brusquely put down Mr. Gladstone when the latter ventured to say he preferred Wales to Yorkshire for singing. Now Roberts was intensely proud of Yorkshire, his county. His favorite composers were Bach, Handel, Mendelssohn and Spohr; from which we are inclined to believe that his taste was conservative. Spohr? Is Spohr's music ever heard to-day in American churches? We, too, have been in Arcadia. "How lovely are thy dwellings fair," by Spohr was in the repertory of more than one church with which we were associated in years gone by, as were anthems by Dr. Roberts. We never heard his sacred cantata "Jonah." (We have heard J. F. Bridge's "Repentance of Nineveh.") We should like to see how an ultra-modern composer would treat the episode of the whale.

THE London *Times* speaks of an English composer who writes "for that part of the British public that only wants to hear the singer sticking like a limpet to a high note." The larger part of the American public is similarly "dispoged." The *Times* believes that a singer does not care a row of pins about "chosen harmonies and delicate abstrusenesses, he would much rather have a sweep of melody, as Bach and Mozart wrote it, whose sound is an echo to the sense." It is in the *Times* that we find this definition of the stage where real quartet playing begins: "When instead of thinking how to play every member of the company does it without having to think about it at all, when each can rely absolutely on his neighbor and has an unlimited faith in the music." And it is the *Times* that tells this story at the expense of a "singer-composer": "It has not escaped his notice that he has some very good notes in the lower part of his voice. The tone that he got on these reminded one of a scene when a little child was taken to the Madeleine for the first time and afterwards to the vestry, where the choir were assembled. He looked in awe at the bass, a tall, bearded man, who laid his hand on his head and said, on low F sharp, 'Ne tremblez pas, mon enfant.'"

ENGLISH newspapers often jest about the "interviews" published in American journals. Commend us to a letter of a special correspondent of the *Daily Chronicle* of London. It was written from Milan and told of our old friend Maestro Puccini, who abandoned his "social haunts" and shut himself up in an "ancient ruined tower that stands on a lonely spot." Note this important fact: "His daily bread supply is flung to him from a passing train in a sack sewed for the purpose with his own hands." "Around his picturesque retreat lie strewn the relics of three successive civilizations."

Puccini is working on an opera, "Sua Grandezza Sly," suggested by the "Asiatic legend" of "The Sleeper Awakened" which is introduced in the prologue to "The Taming of the Shrew."

This "Asiatic legend" must be "The Sleeper Awakened" or "Abu-al Hasan," in the Breslau text of "The Thousand Nights and a Night," but the librettist, Giovacchino Forzano, has, surely, invented the development; for the first act shows a London tavern in the time of Queen Elizabeth; the second is in the hall of Count Westmoreland's mansion, and the third is "deep down in the dungeon of the ancient castle."

Puccini is never lonely, for he shoots grouse or moor fowl and "occasionally at eventide, a pilgrim from far off drops in to take a hand with me in cards." Mark how Puccini unbosomed himself to the poor devil of a reporter: "The grand sea view, the gorgeous sunsets, the infinite silence, are an eternal delight; but my most fruitful hours of inspiration are those when the great world is wrapped in sleep. Then the starry sky, the soft murmurs of nature, or the thunder of the breakers on distant crags, became my invaluable collaborators."

Does Puccini know Weber's Singspiel in one act, "Abu Hassan" (1811)?

IT is a curious fact that comparatively few composers have been attracted by "The Taming of the Shrew." There is Hermann Goetz's opera, which has been performed here, with music not at all in the Shakesperian spirit of the comedy. There is an opera "La Mégère apprivoissée," by Le Rey, brought out at Rome in 1896 and at Paris in 1897, also Samara's "La furia domata" (1895).

A musical version, chiefly by Braham and T. S. Cooke, was produced in London in 1828. Noel Johnson wrote music for the Asche-Brayton production. For Sir Frank Benson's version, only a rigadoon by Rameau, a gavotte by Handel, and Bishop's song "Should he upbraid" (words not in the play) were used.

There was music by Englishmen, Worsdale (1738), Reynolds (1828). Did they write only overtures, or incidental music? Walter Macfarren's overture was first performed in 1845; Rheinberger's at Munich in 1874; Percy Pitt's at London in 1898.

THE critic of the London *Times* says that Liszt's B minor sonata "has got no soul." He says more: "It is one of the most immoral pieces of music there is, because it only says to the player, 'Come and show off.'" We leave the answer to Mr. Henry T. Finck of the *Evening Post.*

THERE was a clerical outcry in London because it was stated that certain organists had given up church work for cinema engagements. One clergyman said that the blame rested, not on the clergy and congregations, but on "organists who are not prepared to do the work for its own sake." How then are the poor wretches to live? To the clergyman this answer was made: "Perhaps the miner is prepared to do his work for its own sake, if the grocer and tailor and landlord will do the work of feeding, clothing, and housing him 'for its own sake' also."

AS a matter of record this should be noted: Hamilton Harty's orchestral suite "Fantasy scenes from an Eastern Romance" has appeared as a gramophone record before its public performance. It was recorded by the

composer conducting the Court Symphony orchestra.

WE have received the first number of *Tradition*, a magazine of musical inquiry, published at San Francisco. Its prospectus assures us that the magazine is "fearless in its opinions; it is all embracing in its outlook." Tradition it appears is of the past or the East. "In Paris and London the terror, which is so great that it is seldom spoken of, is of Berlin and Vienna. In New York the terror is of London and Paris, in Chicago of New York." Tut-tut! Pish! Likewise go to! In art—and *Tradition* is treating of music—Paris does not stand in terror of Berlin and never did. Nor does New York tremble in her boots and accept implicitly the verdict of London. We have heard too many pianists, fiddlers, singers, who, applauded to the skies in London, seemed to us only industrious and no doubt morally respectable. As for Chicago standing in terror of anybody——

Mr. Arthur Conradi, writing a series of articles, "Looking Forward," for *Tradition*, tells a study of Conservatory life. "One of the piano teachers, a wit, had a pupil, a girl of rather doubtful morals, who was studying the Song without Words in the form of a Duet by Mendelssohn. She had had a pretty hard time with it. One day her teacher said: 'Now, think of this as a duet between a girl and a boy—the girl is pretty but the boy is good.' She told me the story, and assured me she never had difficulty with the piece again." As you see, *Tradition* is not merely for the discussion of ideals and abstruse topics, it can be anecdotical.

WE have been greatly interested and, we trust, somewhat enlightened by reading "Literature and Music" by Milnor Dorey (A. M. of Harvard and Louis Mohler (A.M. of Columbia). Does Miss Matilda Jones wish to play Rubinstein's "Kamenoi Ostrow" with understanding and feeling? She should first read Gray's "Elegy in a Country Churchyard." The "Meditation" in "Thaïs" will be better appreciated if the musician should read portions of Browning's "Soul" or Emerson's "Threnody." And so on through literature and gramophone records.

Mr. Bayes in "The Rehearsal" prepared himself carefully for writing plays. "If I am to write familiar things, as sonnets to Armida, and the like, I make use of stew'd prunes only; but when I have a grand design in hand, I even take physic, and let blood; for, when you would have pure swiftness of thought, and fiery plights of fancy, you must have a care of the pensive part. In fine, you must purge the stomach."

We also learn from "Literature and Music" that "the pictures of Doré are comparable to the structure of the Wagnerian operas." Of New England descent, we clap an open, slightly curved hand to an ear and exclaim, "How?"

THOSE who were the most shocked by the opera "Aphrodite" and protested against the indecent costumes of Miss Garden had little to say about the skinny nudity of the music and were curiously misinformed about the composer. He was described as living; he died about a year ago. He was described as rich, and it was hinted that he thus obtained a hearing. Camille Erlanger, the composer of the opera "Aphrodite," was during his lifetime often confounded with the Baron Frederic d'Erlanger, who is very wealthy, writes operas, and indulges himself in other forms of musical dissipation. One of his operas is based on Thomas Hardy's "Tess of the D'Urbervilles." Gilibert used to sing effectively a song of the Baron's—"Morte"; and the best music of Camille Erlanger that we know is in his little cycle of "Russian" songs.

Speaking of Hardy, has any English composer thought of Egdon Heath, described in the opening chapter of "The Return of the Native," as a subject for a symphonic poem?

A CORRESPONDENT in Berlin writes that Wagner does not predominate in the selection of operas to be performed. Verdi's "Aïda" and "Rigoletto" are enormously popular. He also writes that evening dress

is rarely seen at the Berlin State Opera House, and that in the box where the Emperor once sat, now "stripped of its insignia, distinctly bourgeois parties are often enthroned."

How does one know that these parties are "bourgeois"?

Do the men sit in their shirt sleeves or pull off their boots for more complete musical enjoyment? In our student days in Berlin over thirty years ago, the ventilation in the opera house tempted one to strip to the waist. Some of the German women, especially the fat ones, met the temptation over halfway.

Our correspondent also writes that whereas William Hohenzollern as emperor paid an annual deficit of about $125,000 the deficit is now about five times that amount and is met by a State subsidy. Does our correspondent take into consideration the depreciation in the value of the mark?

THERE is constant discussion in London of Scriabin's music, and there are pianists who are zealous propagandists. In New York we know comparatively little of his music. A brother of Scriabin, an army officer —is he now living?—talking in Paris before the war with an American woman about Alexander, said solemnly: "Yes, he's a great pianist, but nothing of a composer," and this opinion was in those years not confined to his nearest and dearest.

There are musical idioms that are still puzzling to many: as the idiom of Delius, the idiom of Scriabin. (Perhaps the spelling Skrjabin is more appropriate to his music.) There is no doubt about the sincerity of these two men any more than there is about the sincerity of Bloch and Stravinsky. With Schoenberg one cannot help feeling that his later works are those of a poseur; that his idiom is affected.

GREAT news! "Satan" an opera, book and music by Gunsbourg himself, was announced for production in March at Monte Carlo. Who is writing the music for M. Gunsbourg this time? For we have heard that he hums a tune or picks it out on the piano and then some musician puts it into shape. Perhaps an enemy says this: perhaps M. Gunsbourg is not responsible for any of the music and merely signs his name to give it vogue. His Satan is a tenor. As M. Muratore takes the part and can shout in a terrifying manner when he is excited, the choice seems curious, for Satan is supposed to be subtle not boisterous, although it is true that Saint Peter likened him to a roaring lion. Apropos of the Monte Carlo season, the correspondent of the London *Times* speaks of Vanni Marcou (*sic*) the baritone, as a Russian. Marcoux, well known and admired in the United States, is a naturalized Frenchman, born at Turin. His name was originally Marconi. He served well the French colors during the great war, as did Renaud, Clément, Danges, and many other French opera singers, pianists, violinists, composers, and other musicians.

What pray does this correspondent mean by saying that "Don Giovanni," "though nominally 'Italian' opera, is, like the other operas of Mozart and like those of Purcell, not really Italian but a masterpiece of non-Italian genius fashioned in the Italian mode"? "Like Purcell"! But who ever said Purcell's operas are "Italian"? As for Mozart he wrote Italian operas, no matter what the words were, until he wrote "The Magic Flute"—Italian in form, feeling, and general musical expression.

DR. Cedric H. Glover, an Englishman, discussing the war and its effect on music, finding that nothing on a large scale has been produced, and composers have been content with the composition of music of a topical nature, "as for instance in the case of Elgar," has much to say about Richard Strauss. Mr. Glover thinks that the final judgment on Strauss's work will not be affected by the "Alpine" Symphony or "The Woman without a Shadow." "War influence there seems to be of necessity none, as there is no apparent change of style; there is none of that sharp transition of atmosphere, which is discoverable in so much of the modern French composer's recent output, an atmosphere of which the dominating feature is an oppressive gloom or sometimes a sardonic humor."

Hints on Improvisation for F. A. G. O. Candidates

By Norman Coke-Jephcott, F. R. C. O., Lond., F. A. G. O.

IT is a lamentable fact that many organists fail in improvisation, both at examinations, and when taking a church service; and for the reason, the writer firmly believes, that they do not know how to go to work.

Before beginning an improvisation, the organist should have fully decided upon the Form he is going to improvise in. The simplest and most suitable one for the particular examination in question, is the small Ternary, or Three-part Form, consisting of: 1st sec., Subject; 2d sec., Development; 3d sec., Recapitulation, and Coda. There is plenty of scope for an improvisation of three to five minutes in this form, and that is quite long enough.

The theme should be stated in as simple a way as possible—I would suggest without the pedals—and the phrases added to complete the subject should follow with a natural correspondence to the original idea. For example, let us take the theme set in the A. G. O. papers of 1913, and add a four bar phrase:

The subject should end in the tonic, or some nearly related key, and should not be too long. Sixteen to thirty-two bars will be long enough.



While stating the theme, the improviser should have decided upon some figure contained in it to develop. A phrase of four notes, or even two, will suffice. But it is essential that this second section should consist of a development of some germ or figure derived from the theme, and not be a meandering collection of stray ideas. For example, let us take the first four notes of the theme above, and found a four-bar phrase upon it.



An answering phrase, founded upon the second half of the subject, might follow thus:



The improviser must take care not to develop one figure too much, or the piece will become monotonous.

The Recapitulation would be prepared, and should follow the Development naturally, and not be dragged in by the hair of its head. Also, it is advisable not to repeat the whole of the subject, as in the first section; but, after a partial restatement, commence the Coda which should be founded on some subject matter.

In conclusion it may be said that the smallest and most insignificant figure may become the germ of an improvisation of great power, in the hands of a skilled musician. And, although, not possessing a natural gift for the art, many of us may not be great improvisers, with patience, and hard work, our attempts can at least be artistic and musicianly. And that is all examiners require.

New Book Review

"THE ORGAN OF THE TWENTIETH CENTURY." By George Ashdown Audsley, LL.D. (Dodd, Mead & Co.)

ANY word of George Ashdown Audsley on the subject of the organ must be welcomed eagerly by all who love the instrument and have at heart its perfection, and who desire to see it assume its rightful place as the "Monarch of all Instruments," to use a phrase of Dr. Audsley's own in the sonorous poem with which he prefaces his new work. And when his utterance reaches the proportions of such a work as this, "The Organ of the Twentieth Century," a volume at once weighty and entertaining, practical and prophetic, it is time for the organist, the organ builder and the organ lover to create some leisure in which to give its contents careful examination and the possibilities and processes of their application thoughtful consideration.

Dr. Audsley approaches his subject as unhampered by any question of personal advantage as when he wrote his earlier monumental work, "The Art of Organ Building." He is not an organist, therefore he is free from the possible hamperings of traditions and standards to which some of them have grown so accustomed through long usage that they do not know how bad they are; and free also from predilections and weaknesses which would incline him away from the perfect norm to some indulgence of personal taste.

He is not an organ builder, therefore he is not obliged to consider the business end of the art; neither the financial returns nor the reluctance of buyers to purchase anything but the least expensive or the so-called standardized need trouble him. He is able therefore to approach the subject from an entirely disinterested, non-partisan point of view, his only interest and partisanship being for the instrument the development of which he has so long served with such remarkable devotion.

Of course there are here and there moments in which it is a disadvantage to be neither an organist nor an organ builder; as when Dr. Audsley advocates the placing of the Great as the First organ instead of in its accustomed place between the organ and the swell; the practical organist knows that the Great manual occupies the position it does because it is the manual upon which he does his most strenuous playing, and that it is placed, therefore, in the position best suited to his comfort in playing.

Dr. Audsley's objection to sub and super octave couplers is not readily endorsed by the practical organist who finds them a tremendous asset even in spite of their undesirable features. True, it should never be necessary to use them simply as a means of augmenting the volume of tone; the organist may desire to increase the brilliancy of tone by adding an octave coupler, but should not have to depend on it for that brilliancy. The principal function of couplers is to lend color in combinations of soft stops. Dr. Audsley is perfectly right in the general point upon which he insists, but couplers should not be discredited altogether simply because they are so often abused by builders and players.

Again, if he were either an organist or an organ builder he would not dismiss all the mechanical advances in the building and operation of the organ with just the disdainful word,—"This method . . . opens up a wide and valuable field for study and experiment on the part of the organ builder who will for a time forget the modern craze for mechanical complexity and deign to turn his attention to the far more important matters of scientific and artistic tone production and tonal appointment." We must acknowledge that the most perfect tonal appointment would be rendered futile by the old-fashioned mechanics of the swell box, the "rattling of the bones" of the organ action, the noisy fans of the blower. Such a mechanical innovation as the crescendo pedal, imperfect as it still is, must, when perfected, add to the organist's resources and convenience. Unquestionably there is no one who would be more wholly in agreement with all this than Dr. Audsley; but in a

work of such marvelous completeness from every other point of view it is surprising that he should rather disdainfully pass over what are after all, real achievements along these lines by organ builders.

There have always been in every art, periods in which the mechanical or technical occupied a place of first importance for artists and craftsmen, and perhaps this has been the necessary period in organ building, which, well passed, will permit us to turn with our perfected technical equipment all ready, to the carrying out of Dr. Audsley's inspiring and wonderfully concrete and definite tonal ideals. Moreover we must also admit in strict justice, that there have been advances in voicing of individual stops; this is not an ultimate, but it is a necessary step in the direction of the attainment of the goal.

But these objections are after all mere trifles which count for less than nothing against the enormous advantage of the attitude of the scientist and artist which Dr. Audsley is able to take. And withal he is amazingly open-minded, almost unbelievably so for a great pioneer, one who cannot possibly fail to realize that he has made more extensive and thorough-going researches than anyone else in this field, in respect to it both as a science and an art. He never hesitates, as do so many smaller minds, to admit a change of opinion, or to preface the broaching of an occasional revolutionary idea with "I may be mistaken."

The detailed and painstaking character of the book is not only rare and impressive, but renders it an invaluable work of reference for the student, the organist who has a chance to draw intelligent specifications, and the organ builder. In a life-time of the exercise of his profession as an architect, the author has made an exhaustive study of acoustics; in his devotion to the instrument of his predilection he has made every sort of physical investigation of the means by which the acoustical results to be desired may be obtained and has presented a full account of them with accompanying tables.

In his plan of the "Organ of the Twentieth Century" Dr. Audsley dwells especially upon its tonal appointment, giving many most valuable suggestions on questions of scale and pressure, besides a careful examination into the quality and characteristics of tone to be desired. In this he takes for his model and ensample the orchestra, and considers the instrument as a whole, with perfect tonal balance as the ideal in view. Of the innovations in this department he advances a plea for more string tone, an addition surely greatly to be desired and one which would enrich the organ and immeasurably increase its resources of interpretation, expression, and color. While the orchestra and the organ may not be quite in agreement in this particular, since the foundation of the orchestra is its body of strings and that of the organ its diapason, yet just as there is no reason why the orchestra should be deprived of its bass, a procedure which would render it thin and white, there is no adequate reason why the organ should be deprived of what would be the most sensitive and emotional section of its equipment, namely the strings. It is true that it is not easy to secure a string tone, but it is possible and should "offer a dare" to an organ builder who has done more than others in the creation of new stops and tonal resources.

Besides the String section, Dr. Audsley's innovation in the arrangement of tonal equipment would be the introduction of compound-harmonic corroborative stops or mixtures in both the manuals and the pedals. These he divides into various classes giving exact descriptions and corresponding tables. He considers this an innovation, as the Mixture has been almost completely out of vogue in organ specifications. In a sense their introduction is re-introduction, as Mixtures played an important part in older organs; on the other hand, these Mixtures must not be confused with some of the "loud, screaming, coarsely-voiced stops, intolerable with any combination save the full organ and even objectionable with that." It is true that the questions relating to the construction of a Mixture demand much thought and detailed consideration, and these are given with considerable minuteness in Chapters II and III of the volume, which contain so much information and are so full of promise that they should be carefully read.

The chapter, "The Tonal Appointment of the Organ" is so complete, so reasonable, and

so fertile in suggestion, that it should be studied by every organist who might ever have an opportunity to draw a set of specifications or to influence the construction of an organ in any degree. In this connection he should also consult the model showing how specifications should be drawn, as in the specifications for the organ in Our Lady of Grace, Hoboken, N. J., given in the appendix.

An important innovation which has been advocated by Dr. Audsley for some years and has recently been put into effect in some notable organs with resultant tremendous gain in control and expressiveness is the enclosure of each organ in its own Swell box; not merely the Swell but the Great and the Choir and the Solo and the Pedal. This places within the control of the organist not merely one section of his instrument but each and every part of it, so that each and every section will respond as do the divisions of the orchestra. Dr. Audsley lays emphasis on the point that large, penetrating stops, such as the Tuba, must be enclosed or they are a conspicuous, even startling, offense against taste; and that the pedal must also be provided with its swell box, or the effect will be frequently the utterly inharmonious effect of an orchestra in which all the strings are hushed but the bass played *fortissimo*.

Dr. Audsley suggests a further most interesting advance; the introduction of ancillary or "floating" organs, which can be played from any manual, which would present, therefore, only a very slight mechanical problem, and which would increase the resources of the organ enormously.

In brief, the four new organs suggested by Dr. Audsley are, first, the String organ; second the Ancillary organ or organs; third, a Harmonic organ which should consist of two divisions, a *forte* division of nine stops one of which is a four-rank Mixture, and a *piano* division of nine stops one of which is a five-rank Mixture, to be coupled to any one of organs II, III, IV, V, and to be controlled by its own expression-pedals; fourth, an Aerial organ, instead of the so-called Echo organ, to be made up of soft, small-scale stops (see page 330); the effect would undoubtedly be exquisite. The description of this Aerial organ is given with great completeness, and is rich in suggestions for adding great beauty to an instrument, when the cost can be met.

Chapter VI deals with the Console of the organ, a department in which recent organ-building has really made great strides towards the ideals of the organ of the future advanced by Dr. Audsley.

To the pedal organ and all its various measurements Chapter VII is devoted.

Special chapters are devoted to the church organ, the chamber organ and the concert organ. This chapter should be an eye-opener to all who have in their control the placing of organs in public buildings, for it is a tragedy that of all of the concert organs upon which large sums of money have been expended almost none are in any appreciable degree satisfactory. Deficient and unbalanced as they may be in themselves, these organs are too often rendered quite ineffectual by the architect of the building who for some as yet unfathomed reason, seems always to hate organs and to endeavor in his plans to render them as nearly useless as possible. Nor apparently, has the architect of church or concert hall ever come to appreciate the decorative qualities of such beautiful organs as those pictured in Chapter I of this book, which is devoted to "Art in Organ Building."

"The Organ of the Twentieth Century" is not a book that can be satisfactorily disposed of in a brief review. If it were in the library of every organist and if he would spend some time in the study of it, the advent of the organ of the Twentieth Century would be hastened, with immeasurable gain to the resources and the art of the organist. Whether or not the reader agrees with every point made in the book, it is thought provoking, stimulating, conducive to dreams of tonal glory and tonal exquisiteness. It is, furthermore, a wonderful monument to the knowledge, research, versatility, and indefatigable industry of a man who has revealed himself an authority not only in this but in many divisions of the kindred arts.

Facts, Rumors, and Remarks

Among other well received numbers were "Charming Chloe" by German, and "The Raiders" by Derry, sung by Fred Patton, basso, at the concert of the Lyric Club, in the Waldorf-Astoria, on March 19th.

The innovation begun two years ago by The Metropolitan Museum of Art of giving free concerts in its main hall was continued this year in January and a second series were given on the Saturday evenings of March 6th, 13th, 20th, and 27th. Such concerts have been given in some other museums, notably those of Chicago and Cleveland, with great success. They will be performed by a Symphony Orchestra, under the conductorship of David Mannes.

Mr. Arthur Whiting is giving three informal recitals at his studio, 141 East 40th Street, Saturday afternoons, February 7, March 13, April 3, at three o'clock, repeating the same February 8, March 14, April 4, at four-thirty o'clock. He was assisted at the first recital by William Wheeler, tenor, George Barrère, flute; and at the third will be assisted by Albert Spalding, violin, Michel Penha, violoncello. The object of these recitals is to present less familiar compositions in such a way that music-lovers as well as students may gain a more intimate knowledge of them than is usually possible from an occasional public hearing.

Mr. Godfrey Sceats gave a lecture before the Gregorian Association, London, England, on January 27, dealing with the use of fauxbourdon in connection with plain-song chanting. He pointed out that the revival of fauxbourdon is another example of the way musical ideas recur. Plain-song is now being widely used after being comparatively neglected for several centuries, and fauxbourdon, which reached its prime in Tudor times and then languished, is now being revived with the advantage of the added technical knowledge and resources of to-day. Fauxbourdon, he said, is a simple vocal harmonization of, or counterpoint to, a theme generally given to one of the lower voices—usually the tenor. Speaking of the application of the method to the plain-song psalm-tones, he pointed out that formerly only a few classical examples existed, most of the older composers contenting themselves with a single specimen in each of the eight modes. In collaboration with Captain Francis Burgess he had recently brought out through Messrs. Novello a collection containing no fewer than a hundred and thirty examples. Some of these were from such writers as Thomas Morley, Bernabei, and La Feille, the remainder were by the compilers. At the close of the lecture, illustrations were sung from the recently published "Fa-Burden Chant Book," and furnished convincing proof that vocal harmony can be very effectively used in this way. Undoubtedly the method should do much to remove one of the stock objections choirs make in regard to plain-song—its excessive call for unison singing.

The first concert by Advanced Unit No. 1 of the People's Liberty Chorus and Symphony Orchestra was presented under the direction of L. Camilieri at Carnegie Hall on Friday evening February 27th.

This was the first of a series of concerts to be regularly presented during the year.

The People's Liberty Chorus was organized in the early days of the war and has since been a prominent feature of most patriotic celebrations in and around New York. Although it has been uppermost in Mr. Camilieri's mind that the People's Liberty Chorus should be an instrument for stimulating a greater interest in music, its activities up to the present time have been confined almost entirely to patriotic celebrations. While the Chorus will always be at the command of the people for general public activities, its immediate object is to go before a music-loving people and carry to them the message which is now so much a part of each member of the chorus.

In conjunction with the unique program, a feature of the evening was a ten-minute address by Dr. Henry Van Dyke—Honorary Chairman of the People's Liberty Chorus, his subject being "Sing and March Together." The program follows:

Overture, "Euryanthe," Weber; "Creation's Hymn," Beethoven; "When Wilt Thou Save the People?" Josiah Booth; Symphonic Poem (No. 2) "Tasso," Liszt; Micaela's Air ("Carmen"), Bizet; Mme. Marie Sundelius: (a) "Cherubim Song," D. S. Bortnyansky; (b) "I am Alpha and Omega," Gounod; (a) "The Home Road," John A. Carpenter; (b) "The Harp that once Thro' Tara's Halls," Thomas Moore; (c) "Sweet and Low," J. Barnby; Audience and Chorus: Marche Hongroise, "Damnation de Faust," Berlioz.

The Institute of Musical Art of the City of New York offers three scholarships to prospective students of the oboe. For this purpose the institute has been endowed by Mr. Walter Damrosch. The conditions of the endowment, contained in a communication of Mr. Damrosch to Mr. Paul D. Cravath, President of the Institute of Musical Art, are as follows:

The scholarships are only given to young men between the ages of seventeen and twenty-three.

They must have a working knowledge of the oboe and a fair knowledge of music, and must furnish proof of the completion of at least two years of High School education or its equivalent in mental capacity.

The successful candidates will receive free instruction in oboe, piano, ear-training, theory, and composition, history of music, ensemble, and orchestra practice at the Institute of Musical Art for the extent of a three-year course.

They will also receive during this period a stipend of $400.00 a year, in weekly installments, during the eight months of the school year.

It is, however, expressly understood that the incumbents of these scholarships shall accept no professional engagements during the eight months of the school year except with the written consent of the director, in order that professional engagements shall not interfere with the proper pursuit of their studies.

If a scholarship student shall fail to make satisfactory progress in any or all prescribed studies, or if his conduct shall be objectionable, the scholarship privileges may be withdrawn at any time.

In case a scholarship student should withdraw from his studies at any time within the three years, for reasons of his own, he will be released with the understanding that he is under moral obligation to refund to the institute such moneys as he may have received as stipend.

Candidates desiring to compete for one of these scholarships should write to that effect, giving their full name, address, age, and statement of their general schooling and musical education, addressed to Mr. Frank Damrosch, Director Institute of Musical Art, 120 Claremont Avenue, New York City. As it is possible that the examinations may extend over several days, candidates living at a distance from New York should plan to remain in the city for at least three days.

The competitive examination will be held at the institute on April 20, 1920, and will include playing on the oboe, elementary knowledge of music, and general education.

AMERICAN GUILD OF ORGANISTS

UNITED STATES AND CANADA

FOUNDED 1896

AUTHORIZED BY THE BOARD OF REGENTS OF THE UNIVERSITY OF THE STATE OF NEW YORK

FRANK J. SPICKER

GENERAL OFFICE, 29 VESEY STREET, NEW YORK

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Guild News

The Third National Convention of the American Guild of Organists will be held at Oberlin, Ohio, June 22d, 23d, and 24th. The choice of Oberlin as a meeting place is a peculiarly happy one, and every effort is being made by the Committee in charge to make this convention one of the most successful events of its kind. Further details will be given out later, as the plans mature.

An item of unusual interest is the recent announcement by the Executive Committee of the Pennsylvania Chapter that a prize will be given to the candidate passing the best examination for Associateship this year. This is a step worthy of emulation by other Chapters and its advantages are twofold; not only will it prove an added incentive to colleagues to prepare adequately for the examinations, it will also serve to draw attention to and emphasize the importance of the essentially academic nature of the standards and purposes for which the Guild exists.

The Council of the Guild has taken official recognition of the movement looking toward a general increase throughout the country in the salaries of organists by appointing a Committee to consider ways and means of effecting this "consummation devoutly to be wished." The Committee consists of J. Warren Andrews and Edward K. Macrum, and their report was so favorably received by the Council at its last meeting that the special Committee was retained and will proceed farther along the lines indicated by them. The report of the Committee was as follows:

"Your Committee, chosen to make suggestions concerning organists' salaries, met at the Church of the Divine Paternity, New York, some days ago. In discussing various plans in furtherance of its aims, the plan suggested by Mr. Macrum seemed most feasible, which was that a typewritten (printed) letter be formulated and as many copies as might be desired, enclosed in Guild envelopes, sent to each Chapter for distribution; this letter purporting to come from the Council, but its mailing to be done by the member who desires to place it where it might prove efficient in attaining its purpose, which would be to enlighten the minds of the various ministers, committees and individuals in churches who have such matters in charge as to the nature of the preparation necessary to a skillful organist's equipment. The ignorance displayed concerning what is commonly supposed to be a God-given talent which comes to a man by some freak of genius, is most general, and churches should be informed of the great cost and labor involved in an organist's education.

It takes fully as much time, thought, labor, and expense to prepare an organist in his duties as it does for the minister, lawyer or doctor, and yet, what committeeman has the common sense to observe it or to think about it? With proper educational propaganda, your Committee believes the fair-minded man with whom we have to deal will take a more reasonable view of our office and will not refuse a just remuneration, wherever it is possible to secure it.

"It is impossible for the Council to secure the names of men influential in these affairs, but each organist knows where they are to be found in his congregation, consequently it has been thought best to mail these signed letters in blank to the various Chapters and to let the various members mail them to those whom they desire to reach.

"Aside from this it is proposed to have the letter in such form as to be used by newspapers. Further, it is thought desirable to have a wise Propaganda Committee who will use proper means to further the ends sought.

"In conclusion, it is hoped that the tactics of the labor union will be positively discountenanced and denounced.

"EDWARD K. MACRUM,
"J. WARREN ANDREWS, Chairman."

In the meantime, the St. Louis Association of Organists continues to prosper; this Association originated in the Missouri Chapter of the Guild, and is sponsored by some of the prominent men in the Chapter, including Dean Edward M. Read and former Dean William John Hall, Christian H. Stocke, Secretary of the Chapter and others. The Association was organized on February 8, and held its second meeting on February 22, at which time temporary officers were elected and a Committee appointed to formulate plans. It is reported that there are one hundred and twelve Protestant churches in St. Louis with salaried organists, of whom more than fifty have already joined the Association.

The example set by St. Louis will probably be followed by other cities throughout the country, although St. Louis appears to have been especially backward in the salaries paid its organists. The conviction that organists have been lamentably under-paid is crystallizing into a deliberate and concentrated effort to better this condition.

EXAMINATION REQUIREMENTS FOR 1920

Candidates for the Associateship must be Colleagues of the Guild, and Associateship must be attained before proceeding to the Examination for Fellowship.

Candidates for either of the certificates must secure 70 per cent. of the total marks in each section of the examination, *i. e.*, Organ Tests and Paper Work, and the Examination Committee reserves the right of decision in the case of any candidate who fails to obtain one half of the awardable marks for each item.

The fees for examination are payable in advance to the Chairman of the Examination Committee, New York, or to the Dean of the local Chapter, as follows:

Associateship, $10.00; Fellowship, $15.00; Certificates, either class, $5.00.

Candidates are required to take both sections of the Examination (Organ Work and Paper Work). Candidates failing in either section of the Examination may, upon a payment of half fee, be reëxamined in that section, provided that such candidates reënter for the next ensuing Examination.

Candidates should register not later than May 1st. All correspondence should be sent to the Chairman of the Examination Committee, Warren R. Hedden, 170 West Seventy-fifth Street, New York, N. Y. Enclose stamps for specimen papers.

THURSDAY, JUNE 3, 1920, TESTS AT THE ORGAN

Associate

1. **Play** the whole or any portion of both of the two following pieces (1st) "Toccata and Fugue in D minor," by J. S. Bach, to be found in Joseph Bonnet's 2d volume of "Historical Organ Recitals," page 136 (Schirmer), or Widor-Schweitzer, Vol. II, No. XV, page 84, or Edition Peters, Book IV, No. 4, or Bridge and Higgs, Volume II, Book VI, page 2, or Breitkopf, Book III, No. 6; (2d) "Second Meditation," in F sharp minor, Op. 20, by Alex. Guilmant.
2. **Sight reading** test, "Trio," for the organ.
3. **Play at sight from vocal score,** G and F clefs, four staves.
4. **Transpose** at sight a short passage into two keys, neither more than one tone above or below the printed music.
5. **Harmonize** at sight, in four parts, a given melody.
6. **Fill up a figured bass** at sight, in four parts, without pedal.
7. **Modulate** (a) to nearly related keys, and (b) to remote keys.

Fellow

1. **Play** the whole or any portion of both of the two following pieces: (1st) "Fugue in G Minor," by J. S. Bach, to be found in Joseph Bonnet's 2d volume of "Historical Organ Recitals," page 123, or in Peters' Edition, Book II, page 23, or Breitkopf, Book II, page 60, or Bridge and Higgs, Book VIII, page 130, or Widor-Schweitzer, Vol. IV, page 45; (2d) the first movement, "Allegro con brio," of "Sonata IV," in B flat, by Mendelssohn.
2. **Sight reading** test, "Trio."
3. **Play at sight** a short passage in ancient vocal score, with C, G and F clefs, four staves. (Alto and Tenor in the C. clefs.)

4. **Transpose at sight** a passage in short score into two keys, neither more than a major third above or below the printed music.
5. **Harmonize at sight** a given melody in four parts.
6. **Improvise** on a given theme.
7. **Fill up a figured bass,** at sight, in four parts.

FRIDAY, JUNE 4th, PAPER WORK AWAY FROM THE ORGAN

9 A. M. 3½ HOURS ALLOWED FOR THIS PAPER

Associate

1. **To a given melody add** Alto, Tenor, and Bass parts.
2. **Strict Counterpoint** in two, three, and four parts, in various species and combinations of species. Three examples will be set. Text books recommended are Pearce, Gladstone, Kitson, Prout, and Macpherson. Candidates must be prepared to use the C clef for Alto and Tenor parts. (Restrictions are advisable, in Prout Chapters VIII and IX, and Macpherson, Chapter V.)
3. **Write answers to fugue** subjects and show at least one counter-subject to each in double counterpoint at the octave. (Prout or Higgs.)
4. **Questions** in general musical knowledge drawn exclusively from "Music and Musicians," Lavignac.

Fellow

1. **Strict Counterpoint** in three, four, and five parts, in various species and combinations of species. Three examples will be set. Text books recommended: Pearce, Gladstone, Kitson, Prout and Macpherson. (Restrictions are advisable in Prout, Chapters VIII and IX, and Macpherson, Chapter V.)
2. **Write an exposition** of a four-part fugue on a given subject, and also show a close stretto. This may be written for voices, strings, or organ. (There will be a subject suitable for each.)
3. **Questions** in general musical knowledge drawn exclusively from "Music and Musicians," Lavignac.

2 P. M. 3½ HOURS ALLOWED FOR THIS PAPER

Associate

5. **Ear Tests:** Write down from dictation two brief melodies, of which the keys will be announced and the Tonic Chords struck. Each passage will be played three times.
6. **To a figured bass** add Soprano, Alto, and Tenor parts.
7. **To an unfigured bass** add Soprano, Alto, and Tenor parts.
8. **Write** a sixteen-measure sentence, introducing appropriate modulations and cadences.

Fellow

4. **Ear tests:** Write down from dictation two progressions of chords, of which the keys will be announced and the Tonic Chord struck. Each passage will be played three times.
5. **Orchestrate** a given passage for a specified number of instruments.
6. **To a given melody add** Alto, Tenor, and Bass parts.
7. **Add, to a given ground bass,** Soprano, Alto, and Tenor parts in four different ways. First, with simple chords, then with passing and auxiliary notes, then with suspensions, and finally with imitations, making a continuous composition.
8. **Compose** the opening sixteen to twenty measures of the first movement of a string quartette. The first two or three measures will be given. Give a sketch of a suitable second principal theme.

Text books recommended for both classes are "Graded Score Reading," Sawyer, "Transposition," Warriner, and "Keyboard Training in Harmony," Heacox.

EAR TEST SPECIMENS



Headquarters

The Council met on March 1, 1920, at the office of the Guild, 29 Vesey Street, those present being Messrs. Demarest, Martin, Baier, Barnes, Coombs, Federlein, Andrews, Comstock, McCrum, Hedden, Sealy, Norton, and Munson.

The organization of St. Louis organists for the purpose of increasing salaries was discussed and the Committee appointed by the Council to consider the case of higher pay for organists made its report, through the Chairman, J. Warren Andrews. The report was highly commended by the Council and at the suggestion of Mr. Hedden, the Committee was retained to draft a letter which may be sent to ministers and influential individuals in churches, showing the position of organists in this matter and presenting the arguments in favor of increased salaries. This letter, when drafted by the Committee, is to be submitted to the Council.

Warden Demarest requested the Council to give a ruling on the fiscal year; as provided by the Constitution, the fiscal year begins September 1st, but this date was changed to January 1st in order to comply with the requirements of the former official magazine. Now that the American Organist is no longer the official organ of the Guild, there exists no further necessity for this change, and the Council accordingly voted to return to the fiscal year as provided by the Constitution. It was also voted that the installation of officers on September 1st of each year be combined with the ceremony of presentation of diplomas to successful candidates in the examinations.

A letter from Miss Penfield was read acknowledging the Council's letter of condolence upon the death of Dr. Penfield. A resolution was adopted instructing Mr. Martin to express to the relatives of Arthur Hyde the sympathy of the Council with them in their recent bereavement.

Mr. Hedden, Chairman of the Examination Committee, reported that one hundred and sixty persons had requested the requirements for the examinations, many of them requesting several copies, indicating that there

will be an unusually large number of candidates this year.

Mr. Barnes, Chairman of the Public Meetings Committee, reported that Mr. West of Philadelphia was prevented by illness from giving the recital planned for the Church of the Holy Communion on February 9th, and that Mr. Williams, organist of the church, very kindly took his place. A vote of thanks to Mr. Williams for this kindness was passed. It is hoped that Mr. West will be able to play his program as planned in the near future; a recital by Harold Geer, organist of Vassar College, is contemplated and the Public Meetings Committee was authorized to spend a stated amount of money in advertising.

At Dr. Baier's suggestion, it was decided to hold the Annual Meeting, scheduled for May 6th at the Guild Headquarters, 29 Vesey Street.

The following colleagues were elected:

Edythe W. Curris, 306 27th Street, Milwaukee, Wis.
Mrs. Fred'k Wergin, 906 Oakland Avenue, Milwaukee, Wis.
Mrs. D. B. Wright, 1133 5th Street, Milwaukee Wis.
Ethel J. Amidon, 229 South Street, Hartford, Wis.
Irene Heidon, 972 41st Street, Milwaukee, Wis.
Einar Andreasen, 5643 Miami Street, Omaha, Nebraska.
Carl F. Siekmann, 94 Parkadale Avenue, Buffalo, N. Y.
Ida M. Reeder, 1350 Lakewood Avenue, Lakewood, Ohio.
Amelia A. Meyer, 1419 Eagle Street, Terre Haute, Ind.
N. L. Ridderhof, 122 Witmer Street, Los Angeles, Calif.
D. Julia G. Howell, Ela Ja Arm Street, Redondo, Calif.
Harry A. Ditzler, 64th Street and Malvern Avenue, Philadelphia, Pa.
Mrs. Sara Hurt, Van Tutwile Hotel, Birmingham, Ala.
Harold Ireton Albery, 9 East King Street, Brockville, Ontario, Canada.
Louis A. Potter, Jr., 128 C Street, Washington, D. C.
Elva Russell, 315 North Jefferson St., Iola, Kansas.
Reba A. Russell, 1004 Alby Street, Alton, Illinois.
May Louise Sellman, 1366 Lincoln Avenue, Toledo, O.

New England Chapter

The activities of the New England Chapter for the month are epitomized by the following programs of recitals and services given under the direct auspices of the Guild.

A Memorial Service for the late Horatio W. Parker was held at the Church of the Advent, Boston, Sunday afternoon, February 8th. The address was by Dr. Charles Winfred Douglas, Canon of Fond du Lac, and Dr. Parker's Magnificat and Nunc Dimittis in E were sung by the choir, together with the anthems, "Behold Ye Despisers," "In Heavenly Love Abiding" and "The Lord is My Shepherd."

The seventy-seventh organ recital of the New England Chapter was played by Francis W. Snow at the Church of the Advent, Monday evening, February 9th. The program was as follows:

Fugue in A minor, Bach; Syphonie Romaine, Widor (*On the plain-song theme of the gradual for Easter Sunday*), Moderato, Choral, Cantilen, Final; Choral Prelude "Come Holy Ghost," Pastorale, Karg-Elert; Romance sans paroles, Bonnet; Andantino Meditativo, Ferrari; Cantilene, Pierne; Quatrieme Symphonie, Minuet, Final, Vierne.

The seventy-eighth recital was played by Ruth Merrill Knight at Congress Street M. E. Church, Portland, Maine, on Monday evening, February 23d:

Solemn Prelude, T. T. Noble; Serenade, W. C. Macfarlane, Sonata in E-minor, J. H. Rogers, (*a*) Allegro con brio, (*b*) Adagio, (*c*) Scherzo, (*d*) Interludio, (*e*) Fuga, J. H. Rogers; Andante Cantabile, P. I. Tschaikowsky; Suite Gotheque, L. Boëllmann; (*a*) Choral, (*b*) Meneut Gothique, (*c*) Priere a Notre Dame, (*d*) Toccata, L. Boëllmann; Fountain Reverie, P. Fletcher; The Nightingale and the Rose, C. Saint-Saëns; Marche Heroique de Jeanne d'Arc, T. Dubois.

The seventy-ninth Public Service was to have been held at Central Congregational Church, Boston, on February 16th, but was transferred to First Church. The organ prelude, "Andante," from Vierne's First Symphony, was played by John F. Hartwell, organist of West Somerville Congregational Church; the offertory, "Adagio" from Dunham's Second Sonata, was played by Alice Mabel Shepard, organist of First Baptist Church, Charlestown, and the organ postlude, "Marcia Religiosa," by Parker, was played by F. Percyval Lewis, organist of First Unitarian Parish, Woburn. The address was delivered by Rev. Willard L. Sperry, and the choir of Central Church sang, "I was Glad," Burdette; "Here Life is Quickly Gone," Parker; "The Lord is my Shepherd," Rogers and "Nunc Dimittis," Barnby.

Missouri Chapter

One of the most interesting meetings of the season was held on Monday evening February 23d, in the regular quarters of the Chapter in the Musical Art Building, St. Louis. The dinner, sumptuously prepared by our colleague, Mrs. David Kriegshaber, was served at 6.30 o'clock, after which Dean Read introduced the speaker of the evening, Rev. James Boyd Coxe, Rector of Trinity Episcopal Church, St. Louis. Dr. Coxe, being an organist himself, had an especially interesting message for the organists present. He spoke particularly of the importance of the art of accompanying, advocating a greater recognition of the accompanist. He declared that as music is a part of the church service, the organist is consequently a part of the ministry of the church, un-ordained it is true, but none the less of the utmost importance and responsibility. He admonished the organists to pay more attention to the words of anthems and hymns, stating that the words are of prime importance, rather than the music. At the conclusion of his remarks, he was given a rising vote of thanks for his inspiring message.

After the address, the regular business meeting was called to order and a discussion ensued in regard to the movement which was fostered by the Chapter and which resulted in the organization of the St. Louis Association of Organists. The formation of this Association has given organists a great deal of advertising throughout the country, and whereas in the beginning many people were inclined to laugh at the organization, it is now being taken seriously. A number of pastors have given their hearty approval to the movement, and the newspapers have coöperated with plenty of publicity.

Mrs. Lola England de Walpine announced an organ recital under the auspices of the Chapter to be played at Sheldon Memorial Church sometime during March.

Central Ohio Chapter

The annual meeting of our Chapter was held on January 19th, at Hotel Deshler, Columbus. A splendid dinner was served at six o'clock, and a vote of thanks was given the committee which had arranged the occasion so pleasantly.

After the social hour, Dean Rowland W. Dunham opened the meeting and the following officers were elected:

Dean—Rowland W. Dunham, A. A. G. O.
Sub-dean—Hermann Ebeling.
Secretary—Miss Clara E. Michel.
Registrar—Miss Grace E. Chandler, A. A. G. O.
Treasurer—Mary W. Crowner.

With the addition of the three elected at this time,

the Executive Committee is composed of the following persons:

Mrs. W. T. Mills.
Paul S. Chance, A. A. G. O.
G. G. Grabill, A. A. G. O.
Mrs. Nina D. Beatley.
Miss Lou McIntyre.
Miss Grace E. Chandler, A. A. G. O.
J. B. Francis McDowell, A. A. G. O.
Miss Bertha Brent.
Mrs. H. P. Legg.

It was decided to hold a social meeting and three business meetings during the coming year. We hope by this means to increase both the attendance and enthusiasm to the end that the Guild may become more and more beneficial. Our last discussion was abruptly cut off by the dimness of the lights, but all left with a feeling of having spent an evening long to be remembered.

Virginia Chapter The Virginia Chapter of the American Guild of Organists recently had a meeting for the purpose of reorganizing. Owing to war conditions the work of the Chapter has for some time been suspended. Mr. Flaxington F. Harker, who was recently appointed Dean, presided at the meeting and much interest was manifested, particularly among the younger members. We are planning for several organ recitals, lectures, etc. in the next few months. One of these will be given over entirely to the ladies, among whom there are several organists of considerable ability. We have received several applications for membership as colleagues, and the future seems very encouraging, and we are looking forward to our meetings with considerable interest and enthusiasm.

The first organ recital of the season of the Virginia Chapter, Richmond branch, was given in historic old St. Paul's Episcopal Church, Richmond, Va., by W. Henry Baker, organist of Grace Baptist Church, before an appreciative audience.

Mr. Baker played with his well-known ability and brought out with skill the many beautiful effects in the large and magnificent Lyon and Healy instrument.

F. Flaxington Harker the organist of the church wrote two themes for the Improvisation and Mr. Baker used them both in a masterly manner. The program follows:

March on a Theme of Handel, Guilmant; In the Twilight, F. Flaxington Harker; Melodie, Prelude in C Sharp Minor, Rachmaninoff; Serenata, Moszkowski; Scherzo from the 5th Sonata, Guilmant; Improvisation on a Given Theme, Fugue in C Minor, W. Henry Baker.

Southern California Chapter The thirty-fifth Public Recital of the Chapter was presented at Bible Institute Auditorium, Los Angeles, on Monday evening, February 2d. The recital was preceded by a dinner at Rector's, at which about twenty-five Guild members were present. Three organists coöperated to play the recital program: Harold Schwab played Mendelssohn's "Prelude in D minor," Harwood's "Dithyramb," and Saint-Saëns' "Fantasie." Charles H. Demorest played the Allegro from Widor's Sixth Symphony, Debussy's "Reverie," Goodwin's "Carnival Passes By," and Guilmant's "Fugue in D Major." Otto T. Hirschler played the first two movements of Whiting's Sonata, Lemare's "Gavotte Moderne," and Yon's "Concert Study."

Texas Chapter Much interest is being shown by the organists throughout Texas, in the membership drive which is being made at this time by the Texas Chapter. Mrs. Joe Coppinger's team is leading in the number of applications received and passed upon. A prize is being offered to the single member who secures the greatest number of new members to prepare for and take the Guild examinations. Miss Alice Knox Fergusson is in the lead in this part of the contest.

The Chapter gave a Patriotic Recital February 29th, at the City Temple, Dallas, which possesses a three manual Austin organ. The following program was played:

Allegro con brio from Sonata E minor, Rogers, Miss Alice Knox Fergusson; Sketches of the City, Neim, Miss Georgia Dowell; Love Divine, Stainer-Lynes, Fergusson Quartette; Oriental Scene, Bird; March from Suite, Rogers, Mr. David Grone; Reverie, Dickinson; Fantasie, Horatio Parker, Miss Grace Switzer; Sunset and Thanksgiving, Demarest, Mrs. J. H. Cassidy; The Recessional, DeKoven; Soprana Solo, My Task, Ashford, Miss Ruth Strong; American Rhapsody, Yon.

Rev. Chas. L. Debow delivered an address, "The Place of the Organist in Christian Worship."

A program of movements from various organ sonatas is planned for March. A large interest is being shown by the public in these programs.

ACTIVITIES OF GUILD MEMBERS

A Guild member has been awarded the prize of $100 offered by The Mendelssohn Club of Philadelphia for the best *a capella* chorus.

There was quite a delay in the examination of the manuscripts due to the loss of four of them by an express company. These were finally duplicated. There were sixteen competitors; manuscripts being received from Chicago, New York, and various other States, as well as from Canada and Paris. Some of these came from well-known composers and were of such excellence that it required very careful consideration on the part of the judges before mutual agreement could be reached and final decision made as to the winner. The prize was awarded to William Y. Webbe, Summit, N. J., and the number is entitled "De Sheepfol'." This will be sung by the Mendelssohn Club at its spring concert. The judges in the contest were Cornelius Rybner, formerly of Columbia University; Dr. Clarence Dickinson, organist, and choirmaster of Brick Presbyterian Church, this city, and Professor of Music of Union Theological Seminary, and N. Lindsay Norden, Director of the Mendelssohn Club.

The last for the season of Dr. Clarence Dickinson's historical organ lecture recitals in the chapel of Union Theological Seminary on Tuesday afternoons at four o'clock had for its subject "Musical Form: An Outline of Its Development from the Thirteenth to the Twentieth Century." He was assisted by Leslie Taylor, violinist; Ladislav Urban, and Karel Leitner, pianists; William Eckstein, tympanist, and a male chorus of twenty-five voices. The program was: Round: "Sumer is i-cumen in," John of Fornsete; Canon: "Gavotte," Martini; Fugue: "On the Postillion's Horn," Bach; Suite—Sonata: (a) Foursome Reel, for violin, Old Scotch; (b) Allegro from Violin Sonata in F, Handel; Variations: Theme and Finale, Thiele; Sonata: (a) Madrigal, "Down in a Flow'ry Vale," Festa; (b) Allegro Maestoso from "Storm King" Symphony, Dickinson; (c) Andante from Concerto II, for violin, Wieniawski; Tone Poem: "Battle Hymn," Ziska, male chorus; "Blanik" and "Tabor," Smetana, for organ, two pianists, and kettledrums.

A service of music in memory of Dr. Horatio Parker was held in the Cathedral of St. John the Divine, Sunday afternoon, March 7. There was an address by Dean Robbins, and a program made up entirely of compositions by Dr. Parker, including two movements from an organ concerto; the Service in E flat and three numbers from "Hora Novissima."

The Friday Noon Hours of Music under the direction of Clarence Dickinson at the Brick Church, have now concluded their second month and have met with the remarkable response of a full church in spite of all the trying conditions of weather and transportation. The programs have followed the "national" plan adopted at the outset, and distinguished artists have participated with Dr. Dickinson in the presentation. February 6th, the "Hymn of Praise," Mendelssohn, was given with Vahrah Hanbury, soprano, and George Hamlin as soloists with the full chorus. February 13th, with William Gustafson, bass, the progam of "Music of Italy": Passacaglia, Frescobaldi; Prayer, Palestrina; Gavotta, Martini; Song, "Before Thy Throne," Righini; Preludio e Corrente, Corelli; Madrigale, Simonetti; Song, "Confutatis Maledictis," Verdi; Danza degli Angeli, Wolf-Ferrari; Etude Symphonique, Bossi. February 20th, with Bianca Holley, soprano, and Carl Schuetze, harpist, "French Music," Sarabande and Fughetta, Couperin; L'Angelus, Old Folk-song; Harp, "The Prayer," Hasselmans; Serenade, Pierné; Toccata, Le Froid de Mereaux; Harp, In a Monastery, Hasselmans; Angelus, Massenet; Song with harp: "Starlight Spaces," Widor; Finale, Vierne. February 27th, with Louise Hubbard, soprano, and Rebecca Clarke, viola, "Music of England," Concert Overture in C, Hollins; viola, Romance, Wolstenholme; Songs, "Mary of Allendale," Hook; "Orpheus with his Lute," Sullivan; "Answer," Wolstenholme; "In a Mountain Village," Elgar; viola, Lullaby, Cyril Scott and Musette, Aldis; Song with viola, "Time's Garden," Goring-Thomas; Scherzo from Symphony I, Lemare.

Two unusually interesting series of recitals are being played on Thursdays in March by two of the most brilliant virtuosi among the younger generation of organists. Lynwood Farnam will play every Thursday afternoon at Fifth Avenue Presbyterian Church and David McK. Williams every Thursday evening at the Church of the Holy Communion.

Among other recital programs of the month in New York City we note the following by Guild members:

Samuel A. Baldwin at City College, March 7th: Sonata No. 1 in D minor, Guilmant; Meditation, Schmitt; Toccata in F, Bach; Prelude on a Traditional Melody, Milligan; Will o' the Wisp, Nevin; Pilgrims' Chorus and "To the Evening Star," Wagner; Finale from First Symphony, Vierne.

March 10th: Sonata in E minor (two movements), Rogers; Gavotta, Martini; Prelude and Fugue in D major, Bach; Melodia, Sagastizabal; Interludio, Guridi Variations de Concert, Bonnet; Love's Dream, Liszt; Overture, "Manfred," Schumann.

T. Tertius Noble at St. Thomas's Church, February 27th: Overture, "Occasional Oratorio," Handel; Cantilene Nuptiale, Dubois; March in E flat, Salome; Prelude, "Lohengrin," Wagner; Marche Funèbre, Chopin; Prelude, "Dream of Gerontius," Elgar; Marche Russe, Schminke.

March 7th: Overture, Adams; Musette and Bourree Handel; Choral Prelude, Bach; Chant for Dead Heroes, Gaul; Barcarolle, Albaniez; Cantilena and Toccata, Foote; Sonata VI, Mendelssohn. The recital on March 14th will be played by Daniel R. Philippi.

Warren Gehrken, at St. Luke's, Brooklyn, March 3d: Sonata in F minor, Mendelssohn; Prelude and Fugue in D minor (new), Gehrken; Chanson Triste, Tschaikovsky; Evensong, Johnston; Rondo Française, Boëllmann; Chanson Passionée, Dunn; Desert Song, Sheppard; Liebestod, Wagner; Hosannah, Dubois.

John Cushing, at Calvary Episcopal Church, March 1st: Symphony I, Vierne (complete); the Swan, Saint-Saëns; Magnolias, Dett; Mammy, Dett; Deep River, old negro melody; Reverie, Galbraith.

March 8th: "Rustle of Spring," Sinding; Nuptial March, Guilmant; Lamentation, Guilmant; Elegy, Rachmaninoff; Melody, Rachmaninoff; Nocturne in D flat, Karganoff; Prelude, Act III, "Traviata," Verdi; Prelude and Finale, "Tristan," Wagner; Moonlight, Debussy.

Dr. Clarence Dickinson gave a recital in the United Church, Bridgeport, Conn., on Monday, March 8th, assisted by Rose Bryant, contralto, presenting the following program: Cathedral Prelude and Fugue, Bach; Song, "To the Infinite," Schubert; Revery, Dickinson; Humoresque, Yon; Song, "O Saviour Sweet," Bach; Andante, Tschaikovsky; Good Friday music, Wagner; Song, "He Shall Feed His Flock," Handel; Berceuse, Dickinson; Minuet, Seeboeck; Song, "Roads," Dickinson; Norwegian Rhapsody, Sinding.

Adolph Steuterman played the following organ program on February 22d at Calvary Episcopal Church, Memphis, Tenn.: Prelude and Fugue in A minor, Bach; To a Wild Rose and Reverie, MacDowell; Waldweben, Wagner; Marche Funèbre, Chopin; Epilogue, Willan; Largo, Dvorak; Caprice, Kinder; Elégie, Massenet; Marche Russe, Schminke.

Edwin Arthur Kraft at Trinity Cathedral, Cleveland, Ohio, February 16th: Concert Overture, Hollins; Cantabile, Jongen; Chanson d'Eté, Lemare; Introduction to Third Act, Lohengrin, Wagner; Toccata, Federlein; Overture to Rienzi, Wagner; Chanson Passionée, Dunn; Marche Funèbre et Chant Séraphique, Guilmant; Ancient Phoenician Processional, Stoughton.

Henry F. Anderson at Emmanuel Church, Cleveland, February 16th: Suite in F, Corelli; Wedding Chimes, Faulkes; Minuetto from Symphony, Haydn; Fugue in G major, Bach; Finale from Second Sonata, Guilmant; Allegro con grazia, from Pathétique Symphony, Tschaikovsky; L'Etoile, Roberts; Will o' the Wisp, Nevin; Toccata in D, Kinder.

James T. Quarles at Stetson University, Deland, Florida, February 3d: Sonata in A minor, Borowski; Gavotta, Martini; Toccata, Le Froid de Mereux; Musette en Rondeau, Rameau; Toccata and Fugue in D minor, J. S. Bach; Prelude from Le Déluge, Saint-Saëns; Shepherd's Dance, German; Marche Nuptiale, Guilmant; Ariel, Bonnet; Elévation, Rousseau; Serenade, Rachmaninoff; Evensong, Martin; Marche Pittoresque, Kroeger.

Professor Quarles played the six hundred and sixty-ninth recital in Bailey Hall, Cornell University, on February 13th; Suite Gothique, Boëllmann; Andante from Quintet, Sinding; Angelus du Soir and Elfes, Bonnet; Serenade, Saint-Saëns; March and Chorus from Tannhauser, Wagner.

The six hundred and seventieth recital was played by Professor Quarles on the Sage Chapel organ on February 19th: Sonata in G, Elgar; Andante, Stamitz; Scherzo in G minor, Bossi; Intermezzo, Brahms; Andante Cantabile from Fifth Symphony, Tschaikowsky.

Warren D. Allen, University Organist, at Memorial Church, Stanford University, California.

January 18th: Sketch in F minor, Schumann; Old Dance, Colby; Souvenir, Lemare; Good Friday Music from Parsifal, Wagner; Toccata in B minor, Barie.

January 25th: Compositions of Joseph Bonnet, Caprice Heroïque, Romance sans Paroles, Ariel, Variations de Concert.

February 1st: Second Symphony, Widor.

February 9th: Fantasie in A, César Franck; Minuet in D, Mozart; Meditation from Thaïs, Massenet: Rhapsody in D major, Cole.

February 10th: Scherzo from Second Symphony, Widor; Prelude in B minor, Chopin; Serenata, Moskowski; Hallelujah Chorus, Beethoven.

J. Lawrence Erb at University of Illinois, February 1st: Prelude and Fugue in C minor, J. S. Bach; Prize Song from "Die Meistersinger," Wagner; In Fairyland, Stoughton; Romance, Shelley; Concert Piece in E flat, Parker; Intermezzo, Bizet; Andante Cantabile from Fifth Symphony, Tschaikowsky; March in A, Guilmant.

Lucien Becker at Reed College Chapel, Portland, Oregon, February 10th: Choral Song and Fugue, S. S. Wesley; Evocation a la Chapelle Sixtine, Liszt; Toccata and Fugue in D minor, J. S. Bach; March, The Farewell, Raff; The Ninety-fourth Psalm, Reubke.

H. Chandler Goldthwaite at St. Chrysostom's Church, Chicago, March 2d; Prelude, Fugue and Variations, Pachelbel; Choral Improvisation, Karg-Elert; Symphony Romaine, Widor; Prelude and Fugue in A minor, Bach; On a Breton Theme, Ropartz; Chant du May, Jongen; Berceuse, Vierne; Toccata in D minor, Goldthwaite.

Homer P. Whitford, at First Universalist Church, Dolgeville, New York:

Processional, Kinder; Overture, "Orpheus," Offenbach; Andantino in D flat, Lemare; L'Arlequin, Nevin; Song of the Breeze, Meale; Grand March from "Lohengrin," Wagner.

Sydney C. Durst at Juniper Hill, Ky., January 27th: Concert Overture in B minor, Rogers; Preludio, Corelli; Largo from "New World" Symphony, Dvôrak; Comunion, Manzanares; Allegro Moderato, Andante Allegretto, from Concerto in E flat minor, Parker; Aria in D, Little Fugue in G Minor, J. S. Bach; Improvisation, Meditation, Marraco; Salida, Urteaga.

John Hermann Loud, at Park Street Church, Boston, Tuesday Evening, February 17, 1920:

Concert Overture in C minor, Hollins; Chanson du Soir, Matthews; Second Nuptial March, in F sharp, Guilmant; A Rose Garden of Samarkand and Ancient Phoenician Procession, Stoughton; Fugue in C, Buxtehude; Sonata da Camera in D minor, Peace; Improvisation, Scherzo Symphonique Concertant, Lemmens.

Arthur S. Hyde

AN APPRECIATION BY MILES FARROW

ARTHUR SEWALL HYDE was born in Bath, Maine, on February 21, 1875, the son of the late General Thomas W. Hyde, an officer in the Civil War, and Annie (Hayden)



ARTHUR S. HYDE

Hyde. He went to the public school in Bath, entered Harvard, and received his A.B. in 1896. His love of music was inherited, for his family was one of marked musical ability, his mother playing the piano exceptionally well, and one of his sisters, Ethel Hyde, having a remarkably fine voice which many considered equal to that of the famous Emma Eames, her first cousin. Arthur himself possessed a very good baritone voice, and it was a delight to hear him at the piano playing his own accom-

paniments and singing with a charm of diction and beauty of tone which were admirable.

At an early age he played the organ in the church at Bath, and later when he was at Harvard he was organist of St. John's Church, Charlestown, Mass. Afterwards he went to Emmanuel Church, Boston, where he had a boy choir. With this choir he did remarkable work. I did not at this time know him, but I am told that there were few boy choirs that could compare to his. And this, one can readily imagine, for not only did his choir boys feel the power of his musical talent, but his personal magnetism and his unbounded love and enthusiasm for his work were communicated to them. His influence continued over the boys after they had left the choir. This fact was strongly impressed on me some years ago when I attended the annual dinner in Boston of his old choir boys who had formed themselves into an association called "The Hyde Club."

He remained at Emmanuel eight years and to the great regret of his many friends in Boston he left there in 1908 to come to St. Bartholomew's Church in New York, where the Reverend Dr. Leighton Parks, his former Rector at Emmanuel, had several years before preceded him—and it was in this church that his already remarkable achievements were to be further magnified and a still greater opportunity presented to him to set forth and carry out his high and beautiful ideals of the Church and its worship. And in the twelve years of his devoted service what fruit his labours have borne! His service lists, over which he spent many hours of serious thought, were models in every respect, and the Church at large (of whatever denomination) will be richer far because of these guides which he has left. Every organist and choirmaster will find it of immense value to study these lists, for in them are embodied all that is fine and true and good in Church music.

His Preludes and Postludes were also carefully planned to fit in with the service. He had studied the organ with Widor in Paris, and his recital programs were varied and interesting and always well presented, for he was an indefatigable worker and never did anything in public without previous careful thought and preparation.

His greatest achievement was undoubtedly his masterly performance of the "St. Matthew Passion." This great work he gave in St. Bartholomew's Church each Lent for seven or eight consecutive years until it was interrupted by his going to the war. And who, having heard this sublime setting of the Passion in the Churchly surroundings, sung and played with deep devotion and reverence, can forget the impression of that splendid performance! His organ accompaniment was masterful and through the whole thing breathed and pulsed the man's true soul, revealing his love and reverence for his work. A great debt of gratitude is owed him for his yearly rendition of a work which could be undertaken successfully by very few church choirs. The memory of these performances will be treasured by many, many people. This year he had planned to give the "Passion" in its entirety in Holy Week, the first part in the afternoon, followed in the evening by the second part, the work to be given by his own choir in the Chancel, a second choir in the gallery of the north transept, and a third choir in the south transept, and under his conducting what a moving and devotional performance it would have been!

His work at St. Bartholomew's was interrupted by his going to the war. He was beyond the age limit, but his father had fought as a brave soldier in the Civil War, and he felt that his duty called him, so he put aside everything and went to the second Plattsburgh Camp in September, 1917, from which he graduated with the rank of Captain of Infantry. Early in January, 1918, he was ordered abroad where he was assigned to the First Division. He served his country bravely and well, and, although at one time, as he expressed it "his life was not worth a button," men being shot down on all sides of him, his life was spared. He took part in the victory of Cantigney, and was cited for bravery. He was gassed twice, and his voice suffered and a severe cough remained for a long time. He later had charge of the rifle school at Langres and was stationed there until after the armistice, when he rejoined his own division on the Rhine. About the end of May, 1919, he returned home looking quite thin and very much older, but thankful to be able again to take up the work which he so loved. During his absence the new St. Bartholomew's Church

had been erected and occupied, and the new organ installed. He did not immediately resume his work as organist and choirmaster but took the summer off saying he "had been under orders for so long, he felt he would like to do just as he pleased for a while." The summer's rest, a part of which was spent in the White Mountains, with three of his brother organists, seemed to benefit him, and in October he took up his routine work with joy and apparent vigor.

But he was not the same strong vigorous man as before. Late in January he was taken ill with what was considered only a mild attack of the then prevailing influenza. He was taken to St. Luke's Hospital and at first seemed to be getting better. I saw him last on February 5th, when he seemed much improved and said, "I'll be out in a few days." Then a day or two after, pneumonia developed, and despite everything that skill and devoted care could do, it was impossible for him, because he had been so severely gassed, to combat the disease, and he died on Wednesday morning, February 25th, having given his life for his country just as truly as if he had been slain in battle.

Few men could number a greater following of affectionate friends and admirers than he. His personality was such that everyone was attracted at once by his genial, warm manner. He was a tremendous worker, never allowing any social pleasures or engagements to interfere with his professional duties, and in his play-time he gave himself up to recreation in the same whole-hearted manner.

The funeral service was held in St. Bartholomew's Church, Thursday afternoon, February 26th, at 5 o'clock. A few days after he had been taken to the hospital he said, in talking with one of his friends, "If anything happens to me I want David Williams to play at my funeral, and 'Rise, crown'd with light' to be one of the hymns."

The church was thronged with his friends, the Vestry of St. Bartholomew's acting as honorary pall bearers, and several men of the First Division were present in uniform. Many beautiful flowers surrounded the coffin, which was covered with the American flag. On account of the deep attachment felt for him by the members of his choir, it was thought unwise to subject the women of the choir to the trying emotional strain of singing the service. The Rector therefore asked the choir boys of the Cathedral of St. John the Divine to take their place, and together with the men of St. Bartholomew's, they rendered the final tribute to "this gifted, lovable, gallant Christian gentleman."

Handel's Largo was played as the Prelude, followed by the Processional Hymn, "The strife is o'er, the battle done." The 121st Psalm, "I will lift up mine eyes unto the hills," was chanted to a setting by Turle. Dr. Parks read the Lesson, after which Foster's "The Souls of the Righteous" was sung as the anthem, the solo being sung by Miss Grace Kerns, the soprano soloist of the Church. After the prayers, "I heard a voice" by Goss was sung by the choir, and "taps" sounded on the bugle. It was truly an impressive moment, and the huge congregation was touched and greatly moved by that thrilling, sad motif which on such occasions always goes straight to the heart. The benediction was given by Dr. Parks, and as the choir proceeded down the aisle singing, "Rise, crown'd with light," the body was borne through the church he had loved and served so well. The "Dead March" from Saul was the Postlude. The interment took place the following day, in his home town of Bath, where he was laid near his father and mother and two sisters, and a brother.

His death is a great loss to the Church and to Church Music. His memory will ever be dear to the many who were privileged to know him, for he was an ensample of a noble and true life devoted to the service of his Maker, and the world is better because he lived and worked in it and gave of his best to it.

Rise, crown'd with light, imperial Salem, rise!
Exalt thy towering head and lift thine eyes!
See heaven its sparkling portals wide display,
And break upon thee in a flood of day.

A Program "In Memoriam Horatio William Parker" was given on February 15th at the Battell Chapel, Yale University. The music was performed by The Choral Art Choir of New Haven, and The New Haven Symphony Orchestra, under the direction of David Stanley Smith, Dean of the Schools of Music at Yale, and consisted of the Morality Play, "The Dream of Mary," one of Parker's latest works, and an A Capella Chorus from the same composer's "Legend of St. Christopher"?

Ecclesiastical Music

EDITED BY

G. EDWARD STUBBS, MUS. DOC.

INDICATIONS are not wanting that "jazz" music is corrupting the taste of the secular public. There is nothing surprising in this. But it appears that the new musical madness has invaded churches, and various religious bodies! A Christian Endeavor meeting was held not long ago in Cleveland, Ohio, at which the "jazzy" spirit was given full swing. We read in *Truth:*

"A hundred delegates from Seneca county had seized the platform with determination to tell the world all about Seneca in yells, story, and song. But a hundred more from Franklin county had started a snake dance round the hall, equally determined to impress upon the universe the merits of Columbus and vicinity. An observer remarked: 'It reminds one of savagery, and the Indian war dance.' A reporter who attended the 'meeting' asked the presiding officer, who was a clergyman, if the convention was not a trifle 'out of the ordinary.' The reply was: 'Not at all. We are introducing this kind of thing in all lines of church work in order to humanize it.'"

It is not necessary to go as far as Ohio for this humanizing influence—we can get pretty near it by crossing the East River. According to the parish paper of the Paulist Church:

"Down in Long Island City a preacher has adopted jazzy music for Sunday evening. He explains it in this wise:

"'I tried something new at my service last Sunday. We had a vaudeville service. Mr. Reef, the banjo king of jazz-band players, attended our services and played his regular program, accompanied by our organ. The success was greater than you can imagine. Our program was arranged like that of a high-class theater, and the people enjoyed the treat along with hearing a good Gospel sermon.

"'I have something further along this line for coming Sunday evenings. If the people want life I am going to mix it with the Gospel, and then I am sure they will come to church every Sunday.'"

What is supposed to be "high class" concert music is served up every Sunday afternoon in a prominent church on the upper West Side of Manhattan. It is advertised with considerable care and expense, and in all probability is proving to be tolerably seductive, at least temporarily. We quote this recent notice:

"4 P. M., Vespers. Scottish Music. Tenor will sing 'Flowers of the Forest,' 'The Land o' the Leal,' 'My Ain Countrie,' Piper, will play 'Lochaber No More,' MacCrimmon's 'Lament,' 'The Hundred Pipers'."

But all musical novelties fail in the end to be of religious benefit. What is to be done when bagpipes, opera, and "jazz," begin to lose magnetic virtue?

Other things can be tried, as long as "clerical" invention can supply them.

In Moberly, Missouri, the local paper recently printed this:

"The Rev. E. S. Sparks recently told his congregation that he would bake and serve pancakes to them at the church. He did so last Sunday, bringing batter, griddle, and electric stove with him. Boys served while he baked, but no one ate, as he baked the cakes only on one side. He then announced that his text was Hosea vii., 8, which reads: 'Ephraim is a cake not turned.' He then proceeded to preach a strong sermon on half-baked Christians. He drove home the point that just as half-baked griddle cakes were unacceptable to the congregation, so half-baked Christians are unacceptable to the Lord."

This, however, only puts off the evil day. What is to be done when the batter runs out?

A discouraging feature of the situation, as far as music in churches is concerned, is the apathy of the ecclesiastical press. The *Music Review* does what it can in the way of missionary work. But what are known as "Church papers" (especially in the Episcopal Church) are strangely silent on a subject of grave importance. We are glad to see that the Bishop of a certain western diocese is contemplating a musical censorship, reference to which was made in our last issue.

If the religious press is blind to present danger the secular press is not. Even that jocular sheet *Life* seldom misses an opportunity

of commending anything that tends to elevate musical taste.

We read:

"Light opera really has a place in the liking of New York, particularly in examples by Gilbert and Sullivan and their near contemporaries. Otherwise the Society of American Singers would not now be in its third season of production of this kind of entertainment at the Park Theater. The productions are not made with great elaboration, or in the very best interpretation, but the operas are, as a rule, creditably rendered. They, at least, give light-music lovers a refuge from jazz, rag-time, and the monotonous trivialities and stupidity of the average girl-and-music show. This is no small service to the community and the theater. To have accessible to the younger generation these examples of a better school is an educational advantage, good in itself and good as antidote to the complete prevalence of vulgarity. Besides that, there is no theatergoer so blasé that he cannot find pleasure in again hearing these products of a better period. The Park repertory should be patronized."

Now this has an indirect bearing upon church music. For those who can see the difference between *Iolanthe*, the *Gondoliers*, etc., and the wish-wash that abounds in our theaters, can also appreciate the difference between religious music that is genuine (having a direct bearing upon the sacred function for which it is used) and that which is of the "Sunday concert" type.

How far "jazzy" music will be exploited in churches depending upon unnatural stimulants, it is hard to say. It is a disease—a sort of epidemic which may in the mercy of Heaven exhaust itself. We believe that there is sound philosophic truth in the following dispatch sent recently to the New York *Times* by a celebrated Russian composer:

"It is a mistake to say that jazz is what the American public wants. It is what the poorer people accept because it is cheap. The worker buys a cheap popular ditty to put on his record, or play upon his piano, because it costs only ten or twenty-five cents. A fine symphony, or selection from an opera would cost him several dollars and he can't afford it.

"Neither can he afford to go to the opera, or to the concert hall, and hear the great musicians, so he stays home and listens to 'I'll Say She Does,' or attends the cabaret, to be assaulted by a jangle and crash of mistreated musical instruments. Workers in steel mills, coal mines, factories, listen all day to discordant sounds pounding the soul out of them.

"Their bodies are weary, the nerves shattered, and in the wet days they rushed to the whisky bottle for relief. What they needed then, and need more now, that liquor has gone, is the soothing influence of fine music. There is one thing the American has not learned about the foreigner, and that is his musical tastes."

There is, however, no royal road to culture! And it would appear that there are psychological mysteries connected with "jazz" that puzzle the purist. It is almost inconceivable that a person of artistic refinement and of musical education should find anything to admire in this new craze. Nevertheless Mrs. Henry Marston of Philadelphia (before marriage Mademoiselle Dorville, of Paris), a devoted worshiper at the shrine of Leopold Stokovski, in an interview regarding her impressions of this country, is reported to have said:

"But, oh, never once do people here want to fatigue their minds. The men exhaust themselves in business. They come home and smoke their pipes. They have no place, they do not want to tire their brains with art, music, and literature, the things that mean so much to us in France.

"Perhaps I feel this more," she continued, "because I have been associated with all that is modern in art. The people I knew were creating the new things. Over here you are afraid of the new things in art.

"I go to your Philadelphia Orchestra concerts and to your opera. You have nothing American. You do not even have what is new in Europe. You have only the classic—what is generations old in Europe. Your people will not tire their brains to judge for themselves.

"What you do have that is new, however, and where Americans are not afraid to express themselves, is in the dance music. What do I think of the jazz? Why, it is glorious! It is new; it is original; it is fearless. Your dance-

music and the way it is played by your dance orchestras are full of harmony. To prove that it has a universal appeal, it is spreading over France and England. We are mad about it in Paris. The jazz bands are wonderful!"

Although this new thing is undoubtedly ephemeral in its nature it may "die hard." As to "Religious Jazz," so termed by the Paulist journal, we have mentioned all decent citizens will wish it a quick decease.

THERE are times when the selection of appropriate music is a rather delicate business. This is especially true when the thing has to be done on the spur of the moment.

Under date of February 16th the *Times* (N. Y.) printed the ensuing:

"There was an uproar in Durham Cathedral yesterday afternoon when Dr. Jowett ascended the pulpit to deliver his much discussed sermon. The famous non-conformist preacher had been invited to occupy the Church of England pulpit by Bishop Welldon, Dean of Durham, whose action aroused widespread criticism, not to say antagonism, in many quarters. Every corner of the vast cathedral was crowded by an excited and expectant congregation.

"Dr. Jowett was about to announce his text when a Church of England clergyman arose and began denouncing the service in a loud voice. There followed a scene of commotion, in the midst of which the dissenting clergyman was seen strenuously resisting the efforts of policemen and vergers to eject him. The ugly situation was relieved by a member of the congregation singing a familiar hymn, in which most of the congregation joined, until the interrupter was hurled out of the cathedral doors.

"Dr. Jowett meanwhile remained standing unperturbed in the pulpit and then delivered his sermon, which was purely evangelical, without further interruption."

We wonder what the particular hymn was, and what tune was sung to it. Verily these are disputatious days! What with the "Concordat" here, and the Durham episode there, the course of "Church Unity" bears a striking resemblance to that of true love.

AMORE careful differentiation between organ pieces suitable for secular and sacred use is insisted upon by a writer in *Musical Opinion.*

We read:

"Organists in America are getting a bit worried because so many of their pet voluntaries are becoming standing dishes at the picture theaters and are thus losing their fitness for church use. Some of us here have met with the same difficulty, and have had to scrap the Rachmaninoff Prelude and such popular recital numbers because they have become almost identified with the cinema. But I don't think many of us have been hit as to voluntaries. Of course it all depends on your idea of a voluntary. If you are in the habit of speeding your congregations homewards with the Raff Cavatina or the Sibelius Valse Triste, or the Mendelssohn Spring Song, you must not be surprised to find your brother at the Picturedrome cutting you out. On the other hand if you differentiate as you should between organ music to be played (*a*) as voluntaries, (*b*) at recitals given immediately before or after a service, (*c*) at recitals in church apart from a service, and (*d*) at recitals in a concert hall, you will be safe. For your voluntaries will naturally have been of a type for which he of the Picturedrome will have no use. It is amusing to note that one of the organ pieces commandeered by the cinema players in America is a certain Andantino in D flat to which I fancy most English organists will say they are heartily welcome. A glance at the columns of recital programs shows such a poor choice of music that we need not be surprised at the church players finding their field invaded. If they want to hold their own they must play better stuff."

The extraordinary development of organ music for "screen" purposes, brought about by the building of large and really magnificent instruments, and by the employment of executants of the first class at very liberal salaries, has naturally resulted in a standard of playing that is high and constantly getting higher.

The line of demarcation, as shown by "a," "b," "c," and "d" in what we quote, is clear enough—the trouble will be to get organists to "toe" it.

HERE is a knotty problem for the expert in laryngeal phenomena. Who can solve it? Mr. W. J. Comley, at one time organist of St. Margaret's Church, Upper Norwood, writes to *Musical News* as follows:

"I had a blind tenor in the choir who had been a pupil of Dr. W. H. Cummings at the Royal Normal College.

"This man had a way, when he unbent to particular friends, of showing that he could sing a chord of two notes, which were about a 10th or 12th apart. He would produce a chest note and, after some struggling, superimpose a falsetto note, and hold the two for a second or two, but, of course, very weakly.

"I have heard him do it. As he was a hard-working pianoforte tuner, he often wished that he could develop the accomplishment so that it could have been of some pecuniary value to him."

We shall have to refer this to Mr. Ernest G. White, whose recent work on Sinus Tone Production has aroused the interest of voice trainers.

WE are not greatly surprised at the change of opinion that has taken place since the war regarding the employment of women in choirs. Half a dozen years ago the opposition to women singers was very marked, especially on the other side. In conservative quarters this opposition continues; but it shows signs of decline. A very prominent ecclesiastical journal recently contained the following editorial:

"A considerable number of choirs are now becoming 'mixed'—with the ladies in mortar-boards and surplices. Organists and choir-masters complain of the difficulty of getting and controlling a steady supply of boys. The war has accentuated the lack of discipline, and the attraction of 'singing in the choir' is not as great as it was. In some cases, the clergy say, the recruiting of the choirs from schools ceased with the closing of the Day Schools; but surely the Sunday School ought to supply good material, if there were not some other reason for a reversion to what was considered hopelessly old-fashioned. Boys are passing through a new phase. Some years ago a chorister asked his Sunday School teacher, 'When shall I be old enough not to go to church, like my father?' Now the question is, 'Why should I go to church at all, in choir or out of the choir'? Children's Services have not proved the attraction to the House of God many of us believed they would be. In spite of all the improvements in their conduct and all the innovations in the way of 'graded lessons' in our Sunday Schools, a lower proportion of boys in the transition stage attend church than in the past. There is a great deal to be said in favor of the family pew; but to say what might be said is so hopelessly reactionary, no one dares to say it. We go far to kill church attendance when we break up our Church families in the House of God."

We have pointed out more than once that the "Episcopal Church" keeps a close eye upon Great Britain—for reasons that are to be found in the Preface to the American Book of Common Prayer. The present condition of affairs, as outlined in the editorial we quote, may be temporary. If it is not, we shall probably see a considerable increase in the number of female vested choirs, on both sides of the ocean, within the next decade.

Practical difficulties constantly interfere with the maintenance of theories that are in themselves sound and irrefutable; this fact applies in all directions, whether religious or secular. As far as church choirs are concerned, both in London and New York, there has been a great change during and since the war, in the supply of material.

One factor that has to be reckoned with is the "H. C. L." When family support becomes a serious question, boys go to work. And when that happens the attitude toward choir life alters considerably. The mercenary spirit comes into play with a vengeance. In some parts of England this has led to disastrous consequences.

The distractions of modern city life are cited by many choirmasters as a direct cause of scarcity of choir material, and the "movie"

habit is said to be more or less in evidence in many localities. When all this is added to the decline in religious life hinted at in the before-mentioned editorial, we have an accumulation of "deterrents" that are, taken *in toto*, enough to scare the average choirmaster out of his wits, and make the "choir-girl" not quite the ecclesiastical monstrosity she once appeared to be!

Moral—found choir schools.

Suggested Service Lists for April, 1920

Good Friday, April 2d

Litany ..... *Tallys*
Offertory, Daughters of Jerusalem ..... *Elvey*
The Story of the Cross ..... *Stainer* / *Roberts* / *Foster* / *Somervel*
The Crucifixion ..... *Stainer*
Go to dark Gethsemane ..... *Noble*
The Sorrowful Way ..... *Matthews*
Olivet to Calvary ..... *Maunder*

Easter Day, April 4th

Te Deum, Benedictus, Jubilate } in E ..... *Parker*
Introit, Christ our Passover ..... *Parker*
Offertory, He is Risen ..... *McCollin*
Communion Service in E ..... *Parker*
Nunc Dimittis, Magnificat } in E ..... *Parker*
Anthem, Behold, ye despisers ..... *Parker*
Offertory, The Victor Glorious ..... *Matthews*

1st Sunday after Easter, April 11th

Te Deum, Benedictus, Jubilate } in A ..... *MacFarren*
Introit, Who shall roll us away the stone ..... *Torrance*
Offertory, Morn's roseate hues ..... *Chadwick*
Communion Service in G ..... *Adams*
Magnificat, Nunc Dimittis } in A ..... *MacFarren*
Anthem, O give thanks ..... *Wolstenholme*
Offertory, Alleluia! Christ is risen ..... *Adams*

2d Sunday after Easter, April 18th

Te Deum in A flat ..... *D. S. Smith*
Benedictus, Jubilate } Chant
Introit, Hail the morn ..... *Woodman*
Offertory, As it began to dawn ..... *Martin*
Communion Service in D ..... *Worth*
Magnificat, Nunc Dimittis } in G ..... *H. A. Chambers*
Anthem, Jesus Christ is Risen ..... *Gaul*
Offertory, The risen Christ ..... *Noble*

3d Sunday after Easter, April 25th

Te Deum, Benedictus, Jubilate } in F ..... *Smart*
Introit, The Lord is my Shepherd ..... *Wareing*
Offertory, I will mention ..... *Sullivan*
Communion Service in F ..... *Smart*
Magnificat, Nunc Dimittis } in F ..... *Smart*
Anthem, The strife is o'er ..... *Steane*
Offertory, I am Alpha ..... *Roberts*

Service Lists

Good Friday.

The observation of Good Friday calls for music of peculiarly devout and penetential character, and this is provided in the four settings of "The Story of the Cross," any one of which will be found eminently suitable for such services as are held on this day. The music is in each case of hymn-like simplicity, with interludes giving opportunity for meditation. Two anthems are also suggested, both of them of comparatively recent composition. "The Sorrowful Way" is the second number from J. Sebastian Matthews' splendid cantata, "The Paschal Victor," and calls for baritone and tenor solos, together with chorus. Tertius Noble's "Go to Dark Gethsemane" is an unaccompanied choral anthem of profound beauty and impressiveness; the composer's skill in writing for unaccompanied voices is acknowledged and this latest product of his genius is fully up to his best standard. There are ample opportunities for careful and expressive phrasing and nuance and a dramatic climax of tremendous power. Attention is also called to what are probably the two most successful Good Friday cantatas in the language, Stainer's "Crucifixion" and Maunder's "Olivet to Calvary." Neither of these works requires any comment at this time; they have held an undisputed place among Lenten cantatas for many years and will doubtless continue to do so far beyond the time of the generation which produced them.

April 4th.

The Service suggested for the day is from the pen of the late Horatio Parker, as are also the anthems, "Christ Our Passover" and "Behold Ye Despisers." The last-named is one of the best of his many fine achievements in church music and is unquestionably one of the Easter anthems of enduring worth. Its distinctly dramatic style makes it especially effective; there are three fine bass solos in varying moods and the choir, too, has ample opportunity for varied and effective singing. Frances McCollin, a recent winner of the Clemson prize, has written an unusually good Easter anthem in "He is Risen." It is unusual for one thing in that it is for unaccompanied chorus without solos, an uncommon style for this occasion; the composer has handled her material with rare skill and has produced a melodious and eminently singable anthem. "The Victor Glorious" is an extract from "The Paschal Victor," being the tenth number of that very successful cantata. It is for chorus without soloists and is provided with an organ accompaniment. A song of victory, the music is bold and triumphant, strongly rhythmic and closing with ringing "Alleluias!"

April 11th.

"Who Shall Roll Us Away the Stone?" is an easy but effective anthem with solo passages which may if desired be sung by the full number of choristers on each part; beginning pianissimo with a duet for two sopranos, it grows in power and intensity, ending with a joyful song of triumph. George W. Chadwick provides an

interesting and out-of-the-ordinary anthem in his "Morn's Roseate Hues." The first verse is sung by the unaccompanied choir to music of a distinctly Gregorian tinge; the second is sung by the bass soloist, making use of the familiar hymn-tune, "The Strife is O'er." The archaic style returns in the next verse, for the unaccompanied choir, after which the alto soloist sings another verse of the familiar hymn-tune; the last verse is sung by the full choir, with organ. W. Wolstenholme is a composer who is best known by some very felicitous organ pieces; his anthem "O Give Unto the Lord" is quite simple, with an extended bass solo. The choral writing of Thomas Adams is well known to all choirmasters, especially perhaps through several very successful cantatas. "Alleluia! Now is Christ Risen" is a bright Easter anthem with some very interesting part-writing; it has as a motto the ancient Easter melody, "O Filii," declaimed by tenors and basses and later combined with an original theme as a component part of the development.

April 18th.

Huntington Woodman's "Hail the Morn of Mystic Beauty" is an Easter carol with four verses and chorus to be sung in unison. David Stanley Smith, whose "Te Deum" in A flat is suggested for this Sunday, is one of the most distinguished of contemporary American choral writers, having already produced some of the most notable services and cantatas of the modern repertoire; it is interesting to note that he has just been appointed to succeed the late Horatio Parker as Professor of Music in Yale University. This A flat Te Deum is to be sung in unison, with quite an elaborate organ accompaniment; there is an extensive bass solo, which if desired may be sung by all the men. The numerous anthems of the late Sir George Martin are landmarks in modern church music and are too well known to require comment. "As it Began to Dawn" is one of the best of them. There is a solo for soprano or tenor, and a lengthy passage for tenors and basses in unison which may be sung by bass soloist; the use of the familiar Easter hymn-tune, "Worgan" brings about an effective climax. Alfred R. Gaul devoted the best of his energies to the composition of cantatas, but he also produced a number of fine anthems among which may be included "Jesus Christ is Risen Today." He also makes use of the tune "Worgan," incorporating it in the opening measures of the anthem. The second part of the anthem is in the form of an Easter carol, with soprano soloist singing each of the two verses, followed by chorus. The anthem closes with a full chorus, beginning softly and increasing gradually to an imposing climax. Tertius Noble's "The Risen Christ" is a full anthem with organ accompaniment, along somewhat more conventional lines than much of his other work; the chorus sections are contrasted with a very beautiful solo for tenor or soprano.

April 25th.

Herbert Wareing uses the Bible version of the Twenty-third Psalm rather than a metrical version; his music is appropriately pastoral in character, without solos, except for a soprano obbligato at the close. Sir Arthur Sullivan's "I Will Mention" is one of the most popular of his anthems; it is dedicated to his teacher, John Stainer. Dr. Roberts' "I am Alpha and Omega" is a splendid anthem, worthy to be as well known as Stainer's setting of the same text. The opening measures are declaimed by tenors and basses, and from that point on the full choir is employed in music of great dignity and impressiveness, developing to an inspiring climax on the words, "For Thine is the kingdom, the power and the glory forever," which is followed by an abrupt contrast with an intoning of "Holy, Holy," in sustained harmonies, pianissimo. The closing pages of the anthem are occupied with a chorale, which may be sung in unison with accompaniment, or in harmony, either with or without the organ.

Reviews of New Music

THE LONDONDERRY AIR. Arranged for organ by Herbert Sanders. New York: The H. W. Gray Co., Sole Agents for Novello & Co., Ltd., London.

The intense interest in folk-music apparent everywhere to-day is one of the most interesting phenomena of modern music; this interest, both from professional musicians and among the public, had already manifested itself before the outbreak of the war, and now that the war is over it seems to have developed and intensified. Here in America the religious folk-music of the Negro, the camp-meeting songs usually known as "Spirituals" occupy the center of the stage, but we are also becoming conscious of our heritage of folk-song to be found surviving from more primitive times among the people in the "backwoods" districts of New England and the South. Most of these folk-songs are versions of English, Scotch, and Irish songs of the eighteenth century, brought to this country generations ago by colonists. Hence we have a legitimate interest in the originals of these tunes, as well as a rightfully eclectic interest in the folk-music of all the world. No folk-music is richer or of finer inspiration than the Irish, and among all the Irish melodies, none is more beautiful than this one which Mr. Sanders has harmonized and arranged for the organ under the title, "The Londonderry Air"; in fact, Sir Hubert Parry, who could certainly speak as one having authority, has declared this to be the finest folk-melody in existence. It is no stranger to the sophisticated music-world of the present day; Percy Grainger has, in his inimitable way, arranged it for piano and for various combinations of instruments, as an "Irish Tune from County Derry." It is also well known in several harmonizations and arrangements as a song, appearing as the vehicle of at least two different lyrics, "Would God I were the Tender Apple Blossom" and "Danny Boy." Mr. Sanders is the first, as far as we know, to adapt it for the organ. He has made his own harmonization, which is a singularly felicitous one, fluent and colorful, without being too elaborate. The melody itself appears first in the left-hand, sung by the Oboe, with a richly contrapuntal accompaniment of moving harmonies for the softest string-tone. The melody appears again in the soprano, with both hands on the Swell, climaxing on the Great Organ, forte, and subsiding again to the softest string-tone. It is a very lovely and appropriate setting of one of the most exquisitely beautiful melodies in all music. We shall never know what genius conceived this melody, what obscure minstrel of an early and less literate day first caught its gleam flashing from the source of all beauty, but its appeal is imperishable, and we can enjoy its rare charm and respond to its thrill as completely as could any of the generations preceding us.

SUMMER LULLABY. MOODS. LOVE-FREE. GIFTS. By Eric Delamarter. New York: The H. W. Gray Co., Sole Agents for Novello & Co., Ltd., London.

Mr. Delamarter has written some very distinguished pieces of choral music, but these four secular songs for solo voice are the first things in that style we have ever seen from his pen. They are, naturally, marked by many of the characteristics which appear in his other writing, a gift of more than a little originality, an obvious desire to avoid the trite and obvious, while at the same time remaining within the bounds of spontaneity and fluency, and a meticulous care for the fine points of good workmanship. He has caught the moods of these varying songs with rare delicacy and has modeled his vocal phrases with unerring skill as to accent and meaning. The "Summer Lullaby" is a simple little song of one verse, the anonymous lyric rather conventional in type; the music moves along with a gently rocking rhythm, the sweetness of the melody offset by a slight harmonic acidity in the accompaniment. The lyrics of the three other songs are by Sara Teasdale, who is in a fair way to become a present day Heinrich Heine in her

irresistible appeal to composers. Her short poems are probably the most perfect lyrics of any living poet in the language, and composers are recognizing that fact with such enthusiastic unanimity that within a few years "Du Bist wie eine Blume" may lose its proud place as the poem most often set to music. The poems selected by Mr. Delamarter are each of them two-verse lyrics, and the music with which he has clothed them carries out to some extent the verse idea, but with sufficient elaboration to insure constant interest. The accompaniments are especially interesting, one having often the feeling, as is not infrequent with modern songs, that the composer's fundamental idea lies on the piano rather than in the voice. The vocal melody, however, is always handled skilfully and with proper regard to the exigencies of vocal technic and effectiveness. "Love Free" has a dashingly inpetuous accompaniment, "Gifts" a quiet harp-like accompaniment of arpeggiated chords, "Moods" a Bachian elaboration of reiterated figures. The songs are published in one key only, "Moods" and "Love-Free" ranging high and "Gifts" and "A Summer Lullaby" remaining in the mezzo register.

PANSIES. COME. PEACE. By Annabel Morris Buchanan. New York: The H. W. Gray Co., Sole Agents for Novello & Co., Ltd., London.

Sara Teasdale is the poet again who has inspired this composer to a lyric flight in "Come" and "Peace," two songs which show a marked talent for song-writing in a spontaneous and easy style. James Whitcomb Riley is the author of the lyric of "Pansies," a swinging melody of a popular type, with a captivating lilt. "Come" is the most dramatic of the songs, the others being purely lyric in style. They are published in one key and will be most effective when sung by a high voice.

HE LEADS US ON. By Eric Delamarter.

AT EVENTIDE. By Frances McCollin. New York: The H. W. Gray Co., Sole Agents for Novello & Co., Ltd., London.

Two new sacred songs of essentially melodious appeal; Mr. Delamarter's "He Leads Us On" is a little more frankly melodious than most of his work, with a conventionally rhythmic accompaniment, except for a portion of the second verse, where a fine effect is obtained by sustained harmonies. Miss McCollin's "At Eventide" has an unusually interesting lyric by James Arnold Blaisdell. The music gives several fine opportunities to the singer and calls for a voice of considerable range.

DE SHEEPFOL'. By William Y. Webbe. New York: The H. W. Gray Co., Sole Agents for Novello & Co., Ltd., London.

This very unusual and interesting work for eight-part chorus, has just won the distinction of being awarded the First Prize in the contest recently conducted by the Mendelssohn Club of Philadelphia. The awarding of the prize was accomplished only after long and very careful deliberation by the judges of the contest, and the conditions under which it was done would naturally arouse more than a perfunctory interest in the prize-winning composition. The expectations aroused by the distinction conferred upon it are more than fulfilled in the music itself. "De Sheepfol'" is one of the most interesting and individual pieces of choral writing we have seen for many a day. The lyric is by S. P. McL. Greene, and is, as may be inferred from the title, in negro dialect. It is such a poem as might accompany a negro "Spiritual." The music which Mr. Webbe has written for it is quite elaborate, the eight parts moving with great freedom, with many rhythmic ingenuities and subtle harmonic effects. The melodic phrases are passed from voice to voice, with contrapuntal and harmonic background of constantly shifting interest in the other voices; especially notable are some of the rhythmic devices. The last lines of the lyric, where the sheep "came gadderin' in," are developed with great variety and ingenuity, contributing largely to the picture suggested by the words.

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"The Dream of Mary"

Horatio Parker

* * *

Organ Registration

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Easter Programs





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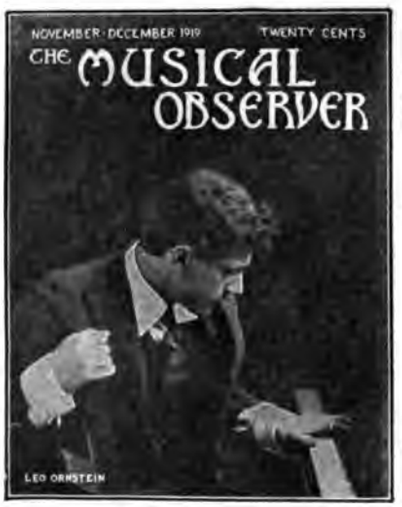
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MUSIC PUBLISHED DURING THE PAST MONTH

Editorials

THE great music festival no doubt pleased thousands who sat in the 71st Regiment Armory. It might be impertinent to ask after the echoes have died away, whether festivals of this nature make for musical righteousness. It is not necessary to expand Mr. Finck's, "Jumboism in music," or to quote Ruskin's "roar of multitudinous mediocrity." As we were pondering the subject of music festivals, we stumbled on a long account of one held at Nuremberg in 1643 or 1644.

THIS festival had at least a carefully thought-out plan; it had a purpose; it was educational—if music can be or should be educational; it had historic, antiquarian interest. For the purpose of the organizer, one Dihler, was to show "the origin, progress, use, and abuse of noble music." He wished to acquaint the audience with Hebrew and Greek music as it was practiced in old times; also with the music of angels and demons; music of the past, present, and future, of all ages and all countries. The program was printed in Latin. The concert was a very long one. Among the selections was a concerto for oboes and violins, "as Jubal invented them after the fall of man." Now Jubal, as is well known, was a famous musician in his day. One of Handel's oratorio characters expressed a distinct desire to have Jubal's lyre. Furthermore in a church at Goerlitz a four-foot *octave* pedal stop in the Church of Sts. Peter and Paul was named after him. This was in 1703. Is the organ still standing?

After a composition written in the reign of Solomon, and Hebrew funeral music were performed, came a march that we should like to hear: it was the military march by which Alexander the Great excited his soldiers to battle: a tenor and a bass sang the text in Greek—"Kill them with the sword!" to the accompaniment of two orchestras; the first composed of martial instruments—drums of all sorts, trumpets, little war-oboes; the second of "musical instruments," bassoons, a bassoon-quart (possibly the "loud bassoons" that Coleridge's Wedding Guest heard), and two bombards.

THE "abuse of music" or "musica irregularis," was shown by compositions for instruments that were then declared to be vulgar or had fallen into desuetude: the vielle, guimbardi, musette, tympanon, castanets, triangle, octave fiddle, chalumeau, cromorne, sonnettes.

WOULD that we could hear a repetition of the concert ordered by the elector of Saxony at Dresden in 1615. The text alone of a sacred work based on the story of Judith would be attractive, for it was written by Mattheseus Pfaumencker. Phoebus, what a name! The music was one Grundman's. Mr. Raposki of Cracow introduced a double bass which was so huge that it was drawn on a cart by eight mules. The player mounted a ladder to wield his bow. Furthermore there was a windmill to which cables were attached on which four men sawed with a stick of notched wood. Mr. Scoppio of Cremona played with astonishing ease the most difficult pieces in his repertoire by holding his fiddle behind his back. Mr. Rumpler, a bass, sang with the accompaniment of the above-mentioned windmill obbligato. Mme. Bigozzi sang with such intensity that she died three days afterwards. But the feature of the concert was a double fugue representing a battle between Assyrians and Jews. It was performed with such ardor that the foreign singers who represented the Assyrians, grew angry with the Dresdeners who took the part of the Jews, and in the stretto there was a realistic fight with clods. All this made the Elector laugh. He laughed so heartily that the fugue was stopped before the final cadence, probably in the major key, lest he would have a stroke or burst a blood vessel.

WE went to Boston when the second Peace Jubilee,—organized by "Pat" Gillmore—took place. We still remember the Anvil Chorus performed with the aid of red-shirted members of the Boston Fire Department, and with real anvils; we still see Mme. Pescka-Leutner shouting with the full strength of her lungs. There was Johann Strauss endeavoring to infuse the Viennese dance music into the orchestra players who were more at home in oratorio. There were the foreign bands representing France, England, and Germany. Those were great days. Boston was, then, indeed, the musical center of this country.

THE death of Charles T. Griffes is indeed, to be deplored. Of all the younger American composers he gave the greatest promise, for his music showed the rare qualities of imagination and taste, combined with the true technical skill. If he gave promise, his actual performance was not slight. His premature death was hastened—his health had been delicate for some time—by preparation for the production of his symphonic poem "Kubla Khan" in Boston. He was obliged to write the orchestral parts hurriedly and long into the night, on account of his day duties as teacher of music at Tarrytown. He overtaxed himself; pleurisy set in; he was threatened with pulmonary tuberculosis. A sojourn in a favoring region was of no avail. He died in a hospital of this city.

"Cut is the branch that might have grown full straight,
And burnèd is Apollo's laurel bough."

JOHN Phoenix in his "New System of English Grammar" complained that the adjectives in our language were not sufficiently definite for the purposes of description. Three

degrees of comparison are a very insufficient number. "If I meet Smith in the street and ask him—as I am pretty sure to do—'How he does?' he infallibly replies—'*Tolerable*, thank you'—which gives me no *exact* idea of Smith's health." Phoenix therefore recommended the use of figures. The number 100 should represent perfection, "the maximum, the ***ne plus ultra*** of every human quality." He applied this system to literature:

"As a 19 young and 76 beautiful lady was 52 gaily tripping down the sidewalk of our 84 frequented street, she accidentally came in contact—100 (this shows that she came in close contact) with a 73 fat but 87 good humored looking gentleman who was 93 (*i. e.* intently) gazing into the window of a toy shop."

We were reminded of Phoenix's system when we read a review of a concert in the London *Times:* "Glazounoff is not a composer whom one rates high as a rule; he does not often get more than 7 marks out of a maximum of 20. We marked his 'All Ungherese' quartet movement at 13, and are not at all sure that it does not deserve more."

There are two Glazounoffs; the younger one that wrote "Stenka Razin"; the older one that is thoroughly Germanized and has the fertility of the rabbit, or Mr. H. B. Smith, the librettist. We are tempted to add Mr. Henry Hadley as a third.

The vocabulary of musical criticism is sadly limited. A symphonic poem is played, or performed, or "rendered," or "interpreted"—*i. e.*, when the conductor is an interpreter. "Rendition" is a vile word. "Exquisite," "subtle," "dreamy," which the linotype often spells "dreary"—these words convey no precise meaning. Why not introduce the system invented by John Phoenix nearly seventy-five years ago?

"Mr. Buttinsky played the new 34 concerto by 47 Johannisburger. He displayed a 72 technic and a 16 taste. The 20 audience 98 applauded."

NOT that we are "knocking" the music critic of the London *Times*. His articles are a constant joy. Note this beginning of a review. Mr. Hubermann gave a recital:

"Wolf-Ferrari's Sonata in A minor is the undisciplined work of a rather musical man with histrionic gifts. It rushes from one end of the gamut to the other as distracted as a hen that has been sitting on duck's eggs and sees her offspring taking to the water. And yet with all this clutter and fuss the music leaves no impression; we are simply aware that we have 'powlered up an' down a bit and had a rattlin' day,' and come back empty handed." Bruck's Concerto in D minor, "emphasizes all the regrettable things in the G minor, without giving us any of those things that fiddlers have been glad to play and audiences to hear; it clings to the tonic, where nothing of any moment happens, and makes half-hearted dashes into Tom Tiddler's ground, taking no risks, and meeting with no adventures."

A COPY of the *New York Clipper* dated May 18, 1872 recently came into our hands. It contains paragraphs about music and musicians.

"Miss Abbott, the soprano of Dr. Chapin's and Horace Greeley's Church, this city, has been presented with $6,000 by the congregation, that she may journey to Italy to pursue musical studies."

Blind Tom was giving concerts in the West. Swiss bell-ringers were going about the country; Sol Smith Russell, then known only as a "humorist," was with the Berger Family; another company of bell-ringers was known as the Alleghanians. (We remember the Swiss bell-ringers; sometimes they visited our little village with the wonderful Bohemian Glass Blowers. We remember the Peak Family; they first visited New York in 1862. Was not one of them named Georgiana or Georgina? Emma Abbott made her first appearance here, after her return, in a concert at Chickering Hall in 1877. The last time we saw her she was in a mutilated version of "Romeo and Juliet." Brignoli took the part of Romeo. He was so fat that he needed a ladder to reach the high balcony.) A "complimentary benefit" to him in Philadelphia, according to this *Clipper*, was postponed indefinitely, for few tickets were sold.

Mlle. Smerowski, an opera singer, was meeting with great success in Paris. It was reported from Vienna that Irla di Murska's voice—the voice of "The Hungarian Nightingale" was getting weak. "Mme. Rossini has been successful in the action for damages which she recently brought against M. Michotte for performing unpublished works of her husband." Adeline Patti was singing in Vienna. At her "farewell benefit" drums at the end of each act, were allowed "by special permission of the Emperor to play the salute that is usually accorded only to royalty." Franz Abt in Baltimore conducted some of his choruses at a Liederkranz concert. All this in 1872.

IN England a recent performance of Rossini's "Stabat Mater" gave rise to a discussion. Is the music sacred? The question has long been raised. Old Haupt, the organist in Berlin, told us that the fugue in this work was an excellent one, and he was enthusiastic over the double-fugue in Rossini's Mass which was performed here not long ago. There are fine pages in this Mass: as the "O Salutaris" with its imposing and noble opening phrase. The "Crucifixus" is curiously operatic; but the Italian composers were dramatic, yes operatic, when they wrote in the religious vein. Ferdinand Hiller wrote a capital article on the difference of northern and southern feeling and expression in music of the church. As for the "Stabat Mater," we confess to enjoyment when it is well sung, *i. e.*, operatically sung. Find fault as one will with the "Cujus animan" and its "kangaroo leaps," to quote Richard Grant White's descriptive phrase; the "Quando Corpus" is beautiful music, and we pity the priggish hearer not thrilled by the "Inflammatus." Did not Rossini himself say that he wrote the "Stabat Mater," *mezzo cristiano?*

THEO Marzials died in February. F. E. Weatherley, who wrote many verses for English composers celebrated his birthday some weeks ago, and there was rejoicing in London newspapers over his sound physical and mental condition. Does anyone sing in concert to-day Marzials's "Twickenham Ferry?" There was a time when one could not escape it. Weatherley had a pretty knack of writing verses; James L. Molloy set music to many of them. He was a born melodist. Though he had studied seriously with Alexandre Guilmant at Boulogne, he was content to write simply and modestly. He had a gift of saying a good deal in a few measures; his pathos was genuine, not mawkish.

What has become of the songs that leading singers in this country were not ashamed to put on their programs: songs by W. Taubert, Meyer-Helmund; Franz and Rubinstein are neglected; Jensen is practically unknown to the younger generation.

SHOULD German songs be sung in German to-day, whether we are at war or at peace with Germany? There was a row in a London concert hall in March when Mr. Mischa-Leon, a Dane, the husband of Mme. Donalda endeavored to sing songs by Beethoven, Loewe, Schubert, Schumann, and Hugo Wolf in the original language. In spite of the clamor and the howls, the singer persisted. The *Daily Mail* was savage in its treatment of him; it said that the program might have been entitled "The Amorous Teuton." "The protest was mainly against the tyrannical use of German in Musical matters, which before the war was tending to make music accessible only by a knowledge of German. Schubert and Schumann, sung in English, remain attractive in small doses. Sung in German, *à* la Mischa-Leon they so vividly picture the spreading Teuton in his cups and in his amours, and the picture is repellent." The *Times* was calm, philosophical: "He won, and on the whole deserved his little victory, but we came away wondering why he should have provoked the skirmish." Mr. Legge of the *Daily Telegraph* thought the affair paltry. "Is our native art in substantial danger from the singing in German of German Lieder? . . . Are we so afraid of German competition in art that we must bar German words forever while swallowing German music wholesale? Are the offensive

German words more 'German' than the music to which they are set?"

WHEN Strauss's "Don Juan" was performed in London last March, it came last on the program, "so as to allow people with tender political consciences to leave before the performance of music by a living German master, if they wished to do so, without losing the rest of the program." The *Times* added: "Some did leave, as some always will before the end of a program which lasts till half past five, not because of German antipathies, but because of a thoroughly English devotion to afternoon tea."

And so in Glasgow Mr. Albert Coates stopped the orchestra in a concert while some of the audience were leaving the hall. They were not protesting any one composition; they were not suburbanites anxious about trains; they had had enough; they could stand two hours of music but not three. When will conductors of orchestras and players of chamber music learn that a concert lasting even two hours strains the attention and the nerves?

"TRILBY" has been revived in London with Phyllis Neilson-Terry singing "G above high C." The *Daily Chronicle* said: "She will astonish the musical world indeed if she can repeat one item of Trilby's performance at the famous concert in the Cirque des Bashibazoucks. Those who have read 'Trilby' will remember that, after charming the audience with the French version of 'For He's a jolly good fellow,' La Svengali returned to the platform, and sang, to the accompaniment of the orchestra, Chopin's Impromptu in A flat, which, Du Maurier truly says, even few pianists can play. If Trilby sang it, there is nothing in the realm of sound she couldn't sing."

In Mrs. Clement Scott's foolish, and at times, malicious book "Old Days in Bohemian London," she says, speaking of Augustin Daly: "The superhuman power with which he swayed the dramatic talents of his leading lady, Ada Rehan, also an Irishwoman, can only be likened to Svengali and Trilby. I have never known anything to equal it before or since."

This has been hinted at before. We saw Ada Rehan, playing under her own name, in a stock company at Albany, before she played in this city. It was between 1872 and 1875. Her hair was jet black; her diction was not remarkable; her emotional expression was vague; nor was she noteworthy in action. The play was "Othello." John McCullough took the part of Iago and was as subtle as a hippopotamus. Othello was impersonated by little Johnny Albaugh. The performance was for the benefit of something or somebody; certainly not for the benefit of those in the tragedy.

THE Boston Symphony orchestra has visited New York for so many years and given so much pleasure that its present condition and its future are of more than local interest. Many erroneous statements have been published in newspapers and musical periodicals about the "disruption," the "calamity," etc.

We are able to state authoritatively that this orchestra will not become a part of the Union; that many who suddenly left the orchestra and violated their contracts, regardless of the fact that they owed a duty to the audience that had for years supported them in large measure, have applied for re-admission. Some, who were led away by false pretenses and groundless hopes, have been taken back. Some will not be taken back under any consideration.

The cause of the trouble was first of all racial. Certain Germans and Austrians in the orchestra did not like the idea of playing under a French conductor. They made trouble beginning with the present season; they were guilty of *sabotage* at concerts on the trip, especially in New York; they would deliberately make false entrances, or play wrong notes, to give the impression that the technical proficiency had suffered under Mr. Monteux.

SOMETIME ago a player, bitterly disappointed because he had not been chosen second concertmaster, foregathered with a conductor in New York who, anxious to strength-

en his own orchestra, was eager to secure capable men and was not squeamish about taking them from other orchestras here, in Chicago, Philadelphia, and Boston. This player held out inducements to his colleagues in the Boston orchestra if they would leave. He and another player, who, although he was an adopted American, had spoken so violently against this county during the war that he was practically ostracized by men and women with whom he had been in the habit of associating, secured the coveted positions in this city. They were loud in their regret over the "deterioration" of the Boston orchestra, and the impending dissolution.

The Fradkin affair was simply a question of discipline. The trustees and the wiser heads in the orchestra sustained Mr. Monteux. So did the great audience, justly vexed by Mr. Fradkin's conduct.

The famous wood-wind section of the Boston orchestra remains intact. We learn from good and conservative judges in Boston that the string choir is now complete or nearly complete and a brilliant body. The brass section is practically unchanged. The result of the "upheaval" is that the orchestra is in first-class condition, better even than at the beginning of the season; the audiences have completely filled the hall at the two concerts in the week, and have been notably enthusiastic. The Boston Symphony Orchestra is in no danger of disruption; it will still be in the first rank.

Horatio Parker's "The Dream of Mary"

AMONG the many important musical works which owe their original production to Mr. Carl Stoekel and the Litchfield County Festival Association is the late Horatio Parker's "The Dream of Mary," a Morality play set to music for solo, chorus with children, chorus *ad lib* and orchestra; the text by John Jay Chapman. There are several unique features in the work. The story is told by a narrator called the angel of the communication, and all the principals are in costume. A curtain is hung between the performers and the orchestra and chorus, and as the angel describes the Miracles, the various characters form a group on the stage. There is no so-called action; but the effect of the music is greatly enhanced by the appeal to the eye, and the incongruities of oratorio performance are avoided. The work had its initial performance at Norfolk, Connecticut, in June, 1918, where it met with instant success. It was given in New York by the Columbia Festival Chorus under Walter Henry Hall in August, 1919, and repeated in Brooklyn at the Opera House on March 29, 1920. Miss Sydney Thompson created the part of the angelic narrator with such success that she has been called upon to repeat it in each successive performance. The letter from one of our readers, which follows, describes in detail the effect of the work:

To the Editor of the New Music Review:

Dear Sir:

After hearing—and seeing—the performance of Horatio Parker's "Dream of Mary" at the Brooklyn Opera House on March 29th, under the direction of Prof. Walter Henry Hall, I am disposed to contest the prophecy or pronouncement that Horatio Parker will be known as a composer of one work, "Hora Novissima." Of course popular approval "bloweth where it listeth," and one man's guess in matters of this kind is about as good as another's even though the one be a musical critic of perception and judgment and the other a mere layman like myself. But after all the layman is at least one of the unaccountable populace whose ultimate verdict is so difficult to predicate. It certainly impressed me individually very deeply, and apart from my own reactions on the occasion I thought I could see reasons for a strong, general and lasting appeal.

I have often thought as regards oratorio, in general, (although one cannot exactly class this work as an oratorio), that it is a vain thing to attempt to disentangle the religious from the purely musical appeal. The subject matter is as much a part of a work of art of this sort as the music is—surely a trite observation—and yet one often lost sight of. The most successful works are those having in their subject matter or words, elements of emotion which it is the mission of the music to enhance and heighten. When this is done effectively the great work appears, or to stick to my thesis the work of great appeal.

In this case the effect is reinforced by visual means, as well as musical, for it is a combination of the idea of the old mystery play with oratorio. Are we too sophisticated nowadays to receive any message in this ancient form? I think not. The success of modern pageants shows that human nature at bottom is still unchanged in this respect. I am quite willing to acknowledge that a predisposition of pious interest is strongly needed here for the average success of the appeal, but I do not think this is a rare thing even in these days. I speak advisedly when I say average, for in this particular performance the presentation of the visual and spoken part of the work through the beauty and genius of Miss Sydney Thompson, who was the angel, was really compelling even to the religiously indifferent. It is most fortunate that in the early presentations of the work the standard of performance for this part should be so happily set. It might be well for the publishers to attempt to some degree to fix this standard by a portrait or cut of Miss

Thompson in this role to be prefixed to copies of the work, though the spiritual, sincere, untheatrical character of the embodiment, and especially of her speaking of the part cannot unfortunately be thus preserved. But fortunately for the future hopes of the work, the chief qualities for this part are sincerity, simplicity, and lack of theatricalism, and while a great dramatic artist can represent these in her performance with the art that conceals art, an amateur is just as likely and perhaps more likely to possess them.

The screen itself against which the simple pageant is portrayed proved an added advantage, which Professor Hall himself freely commented upon. It hides most of the chorus, and the conductor—not that they are unlovely to look upon—but the effect of spontaneity in the musical effects, when the directing source of them is concealed is greatly heightened, and the eye is left to dwell upon the picture before it without distraction. And how much more appropriately the story is told by the angel than for instance in recitative by a tenor narrator in conventional garb. Mary herself is "de dentro"—her voice only is in evidence, a proper part of the whole scheme. Miss Tudor on this occasion was the soloist and gave a beautiful rendering. The music assigned to the chorus is almost wholly in broad choral effects of strong simplicity, and has many wonderful moments, and is to use the well worn phrase of publishers "within the scope of the average choir."

Of the work of Professor Hall's chorus one can only speak in the highest terms. They evidently sang "con amore," which does not mean without style or finish. The whole performance gave evidence of careful, thoughtful preparation, and the "Dream of Mary" should be heard every Lent in Carnegie Hall, for it is very suitable in character to the Lenten season, perhaps even more so than to Christmas, the simple shepherds to the contrary notwithstanding. Brooklyn may certainly be congratulated on obtaining the metropolitan premèire of this fine work.

Yours truly,
S. A. T.

New Book Review

"ORGAN REGISTRATION." By Everett E. Truette. Boston, C. W. Thompson & Co.

There are many indications these days that something like a renaissance is taking place in the organ world. Not only has the instrument itself undergone radical changes during the past two decades, but its position in the musical world is shifting, also. The mechanical ingenuities introduced by American builders consequent to the invention and perfection of electric action, together with the innovations and elaborations of the tonal resources of the organ have opened up such wide fields of latent possibilities as to make almost a new instrument, demanding a new viewpoint and new powers from both composer and executant. At the same time the almost meteoric appearance of four or five brilliant virtuosi, coincident with a revived interest in the organ as a concert instrument, together with its adoption by the motion-picture theater, have altered to a marked degree the status of the organ and the organist in the musical world and have introduced an important secular element into the situation which did not exist before.

In these times of change and innovation, it is well to remember that the foundation upon which the whole structure of the organ world rests is the organ tone. It is in its tone that the organ lives and moves and has its being and no amount of mechanical ingenuity can ever be more than a secondary consideration. The publication of such a book as Mr. Truette's "Organ Registration" serves an admirable purpose in reminding us of that fact and in presenting a complete and lucid analysis of the tonal resources of the organ. It is especially important at this time because there must be a multitude of aspirants who are taking up the instrument for the first time; many of them are pianists whom circumstances have placed before an instrument of which they are woefully ignorant, while others are young students who are tackling the problem with high ideals and lofty ambitions. To all such, this new book will be a Godsend, while to older and more experienced organists it will prove a welcome addition to the limited literature of the organ.

The book is, as its author states, a comprehensive treatise on the distinctive quality of tone of organ stops. It is indeed comprehensive; the author has expended himself upon the task with a devotion born of an intense love of the instrument and enthusiasm for the work. No detail is omitted. In addition to the theoretical and explanatory material about the nature of organ tone, the characteristics of the various stops, together with the acoustical and musical effect of combining individual stops and the selection of stops and combinations for the various phases of organ compositions, the author has compiled with minute care suggested registrations for one hundred organ compositions, hymns, and anthems.

Mr. Truette has attacked the subject of registration from many angles, and has treated it from many points of view; while the conclusions recorded are put forth only as his own personal conclusions, they are nevertheless so soundly reasoned that they will meet with the approval of other experienced organists and may be commended to the younger generation as true doctrine, worthy of all acceptation.

The first chapter is devoted to a definition and description of registration, the second to a classification of organ stops in families or groups, both as to quality of tone and as to pitch. The third chapter presents in an easily understood manner a few fundamental principles of the acoustics of organ pipes and their influence on the tone of various stops and combinations. The fourth chapter is a very important one, being devoted to a description of the qualities and characteristics of the various stops. Mechanical accessories are described next, the couplers, combination movements, and the crescendo pedal. The characteristics of pedal and piston combination movements are considered carefully, and the merits of movable versus non-movable movements are presented fairly and succinctly. The question of borrowed stops is also given an airing, as is also the question of duplexed and unified chests.

Mr. Truette has compiled a table of the approximate effects of combining the four qualities of tone, and gives much valuable advice on different methods of indicating registration and on the manipulation of stops and combination movements while playing. The whole treatment of the various subjects involved in this exhaustive analysis is consistently practical. Everything is presented from the point of view of the executant and not the theorist.

The second part of this valuable book is devoted to detailed registration, first of hymn-tunes, then of accompaniments of anthems, and finally of organ compositions. Specific pieces are taken and elucidated in detail; such anthems as "In Heavenly Love Abiding," "The Radiant Morn Hath Passed Away," and other works which every organist must play are registrated in the most complete manner. Fourteen compositions are registrated for a one-manual organ, eighteen compositions for a two-manual, twenty compositions for a three-manual with non-movable combinations, twenty for a three-manual with movable combinations, and seven compositions for a four-manual instrument.

Facts, Rumors, and Remarks

A new periodical devoted to the American organist has just been published by the Boston Music Co. The editor is Edward Shippen Barnes.

The St. Cecilia Club of New York, under the direction of Victor Harris, gave its final concert of the season on March 23d. The principal number on the program was a short cantata by Cecil Forsyth, "Tinker Tailor," heard for the first time. It was admirably sung by the St. Cecilia Chorus and two soloist members, whose name were not given on the program. The assisting artist was Rafaelo Diaz.

American "Jazz" music has now found its way abroad. A new publishing house has been established, where song purchasers and dance buyers may not only have their pending purchases "tried over" by one of the posse of pianists around but also by a big band which is in constant readiness. At union rates this would be an expensive item, but we look to our New York publishers to follow suit, but suggest they put their bands outside and allow the passerby to select the tune, one at a time, and a working day of eight hours only.

Among the many Memorial Concerts given in memory of Horatio Parker, we record that by the Conservatory Orchestra of the New England Conservatory of Boston, Mass., under Wallace Goodrich. The program consisted of, Two movements from the Concerto in E♭ minor for organ and orchestra, Càhal Mór of the Wine-red Hand, Ballad for baritone and orchestra, Mendelssohn's Overture, Fingal's Cave, Tschaikowsky's First Movement for Concerto in B♭ minor and Wagner's Prelude and closing scene from Tristan and Isolde.

The Schola Cantorum, under Kurt Schindler gave its second concert of the season on March 24th, one of the most successful performances of this now well-known society. The program consisted of Folk Songs of the Basques, Folk Songs from Asturia and Old Castile, compositions of modern composers of Catalonia, songs from Andalusia and Murcia, Catalonian Folk Songs and Country Dances (Sardanas). The work of the chorus was admirable, they showed the result of careful rehearsal and careful training as to pitch. As usual the interest was heightened by the voluminous program notes provided by the industrious Mr. Schindler. The soloist was Rafaelo Diaz.

A unique performance took place at Philadelphia on March 25th in connection with the meeting of the Music Supervisors, under the direction of Peter C. Lutkin. The chorus was made up of the members attending the conference, some 500 voices, who met for the first time on Monday for rehearsal. With time for only three rehearsals in all they gave a most imposing and successful concert on the Thursday evening following. The program was as follows:

"Christians, be joyful"—from Christmas Oratorio, Bach; Harold Harfagar, Horatio Parker; Listen to the Lambs, R. Nathaniel Dett; Slumber Song, Edward MacDowell, Cherubic Hymn, Alexander Gretchaninoff; Choral Blessing, Peter C. Lutkin; "Brothers, Alert!" Choral Epilogue from "Caractacus," Edward Elgar. The full Philadelphia Orchestra under Leopold Stokowski assisted.

The program of the final concert of the Clef Club, Philadelphia, Pa., under the direction of Karl Schneider included Harry M. Gilbert's "A Vision of Music," Cantata for solo voice and chorus of women's voices, and "White Silence" for women's voices by Nicola A. Montani.

The Mendelssohn Club of Philadelphia Second Prize Composition Contest: A prize of one hundred dollars will be given for the best a cappella composition, in eight parts, for mixed chorus of ninety voices, the conditions as follows:

Contest closes July 1, 1920.

The work must not have been given before.

The right to use the words must be secured by the composer if necessary, and written statement to that effect must accompany manuscripts submitted.

Text may be secular or religious. Preference will be given to a secular text, but a worthy religious piece will not be discarded on account of the text being religious in character.

The composer should write for eight parts (more, if necessary, occasionally), but it is not essential to keep eight parts going all the time. The work, however, should be scored for large chorus.

The composition should be about twelve or fourteen pages octavo in length, requiring about five minutes for performance. It should be well written vocally, and not needlessly intricate, or too modulatory in character for vocal style. Something of the length of "The Plume Grass," Sahknovsky (J. Fischer & Brother, New York City, publishers), would be a worthy model. The last prize was given for "De Sheepfol," William Y. Webbe, composer (H. W. Gray Co., New York City, publishers).

Compositions should be sent to N. Lindsay Norden, Conductor of the Club, 7200 Cresheim Road, Philadelphia. These should bear only a *nom de plume*—no other indication as to the composer. A sealed envelope, containing the *nom de plume* on the outside and the composer's name and address inside, should be sent to the Secretary, Mr. George U. Malpass, 6711 North Sixth Street, Philadelphia. Accompanying the manuscript should be return postage. The Club cannot guarantee the prompt return of manuscripts if postage is not included.

The composition and all royalties therefrom becomes the property of the Club.

The composer must send with the manuscript a statement that the Mendelssohn Club has the exclusive right to the first performance of the work, if awarded the prize.

The judges for the contest will be Professor Walter R. Spalding, Head of the Department of Music, Harvard University; Mr. Richard Henry Warren, of New York City, Conductor, Composer, and Organist; and Mr. N. Lindsay Norden, Conductor of the Mendelssohn Club.

The award will be announced as soon as possible after July 1, 1920, and not later than September 1, 1920.

Additional copies of this announcement may be had by addressing Mr. N. Lindsay Norden, address above.

The Society for the Publication of American Music announces its selection for this year's publications: Quartet for strings, op. 16, Alois Reiser, and Sonata for clarinet, op. 14, Daniel Gregory Mason. Four additional works were recommended for publication at a later period.

It may be of some interest to know—first—that the money to pay for the publications is derived solely from the annual fees of the members; second—that the average cost of publication of the parts of a string quartet is about $350, the miniature score adding a similar sum; and third—that the administration of its work is wholly without cost to the Society.

The Board announces that it will receive a new submission of compositions up to October 15, 1920. Should any of these so submitted prove musically better than those already recommended this season as worthy of publication and not as yet issued, they will take precedence of them.

Those who intend to submit compositions will kindly note that the latter are to be Chamber Music. Piano pieces, songs, orchestral, or occasional numbers cannot be considered for publication at this time.

Hymn singing is becoming one of the most popular pastimes in Chili, since American missionaries introduced music into the Protestant churches. The Chileans are great lovers of music, and have many talented musicians among their classes.

Although music has always formed an important part of the service of the Catholic Church, where trained professionals and opera singers render selections in a most dramatic manner, there are few popular songs for the people and hymn singing was unknown before American missionaries invaded the country. Now, the sale of hymn books is enormous. The natives save their pennies until they have enough to buy the hymnals and then devote all their spare time to learning the music and verses. The rhythm appeals to them, and they read the hymns aloud until they know them by heart. They not only know the name of the hymn, but can also give its number in the hymnal, so the leader of a service seldom has occasion to consult his index.

American organs, from the most beautiful pipe organ to the tiniest hand organ, are being imported in great numbers to Chili, and programs of church music similar to those given in Protestant churches of the United States arranged for services.

Representatives of the Interchurch World Movement who are making a study of social and economic conditions in South America, report that organs are among the most important evangelizing agencies in Chili. People flock into the churches to hear the recitals, which follow the service, and enjoy the accompaniments of choral selections and congregational singing. Since the voices of most of the people are harsh and strident, many lovers of music are being trained to play the instrument rather than to sing. Chilians are eagerly grasping every opportunity to learn all they can of American church music and to adapt it to their services.

We have received from the Committee on Church Music and Congregational Singing of the Nation-wide Campaign in the Diocese of Massachusetts a list of books recommended for the use of organists and choirmasters. The list should prove of interest to all persons interested in the betterment of the musical service of the Church.

Wakeman, Henry Offley. *An Introduction to the History of the Church of England from the Earliest Times to the Present Day.* London (Rivington's), 1908.

Dearmer, Reverend Percy. *Everyman's History of the English Church.* London (Mowbrays), 1909.

Proctor, Francis; revised and rewritten by Walter Howard Frere. *A New History of the Book of Common Prayer, with a Rationale of its Offices.* London (Macmillan), 1911.

Dearmer, Reverend Percy. *Everyman's History of The Prayer-book.* London (Mowbrays), 1912.

Dickinson, Edward. *Music in the History of the Western Church. With an Introduction on Religious Music among Primitive and Ancient Peoples.* New York (Scribner), 1902.

Humphreys, Reverend F. Landon. *The Evolution of Church Music.* With a Preface by the Right Reverend Henry C. Potter. New York (J. J. Little and Company), 1896.

Hart, Reverend Samuel. *The Book of Common Prayer,* Second Edition, revised. University of the South. Sewanee, Tennessee (The University Press).

Baden-Powell, Reverend James. *Choralia. A Handy Book for Parochial Precentors and Choirmasters.* London and New York (Longmans, Green & Company), 1901.

Goodrich, Wallace. *Syllabus of Lectures upon the Ritual Music of the Protestant Episcopal Church in the United States of America.* [With tables of the Ecclesiastical Year, and of the evolution of the Order of The Holy Communion and of the Offices of Morning and Evening Prayer.] Boston (New England Conservatory of Music), 1912.

Troutbeck, Reverend J. E. *The Cathedral Paragraph Psalter, containing the Canticles, Proper Psalms, and the 20 Selections of Psalms, arranged in Paragraphs and Pointed for Chanting with Brief Notes on the Psalter.* New York (Novello & Co.).

Marshall, Walter, and Pile, Seymour, editors. *The Barless Psalter, Pointed for use with Anglican Chants . . . . Together with Short Notes on the Text.* [Note: the pointing of the Canticles in the New Hymnal is based upon the principles which governed the pointing of the Psalms in this work.] London (Novello).

Briggs, H. B., and Frere, W. H. The *Canticles Noted to Gregorian Tones. A Manual of Plainsong for Divine Service.* Containing the Canticles and Psalter pointed for the Gregorian Tones, together with the Litany and Responses. New edition. London (Novello), 1902.

Shebbeare, W. G. A. *Accompanying Harmonies* [to the above]. London (Novello), 1902.

Douglas, Reverend Charles Winfred, editor. *The Psalms of David. From the St. Dunstan Psalter.* New York (H. W. Gray), 1917.

Merbecke, John, *Communion Service* (1550), edited by E. G. P. Wyatt and Royle Shore. [In modern notation, with an organ accompaniment. A small and inexpensive edition of the melodies only, in modern notation, is also published for congregational use.] London (Novello). New York (H. W. Gray Company).

Douglas, Reverend Charles Winfred. *The St. Dunstan Edition.* [A number of the ancient plainsong settings adapted to the English text. Published in simplified plainsong notation, melody only; in some cases also in modern notation with an accompaniment for the organ.] New York (H. W. Gray Company).

Burgess, Francis. *The Teaching and Accompaniment of Plainsong.* London (Novello), 1914.

Coward, Henry. *Choral Technique and Interpretation.* London (Novello).

Lutkin, Peter C. *Music in The Church.* Milwaukee (Young Churchman Company), 1910.

English Hymnal, The, with Tunes. [The Preface is worthy of special commendation for its bearing upon the accompaniment of Hymn-tunes.]

Grove's Dictionary of Music and Musicians. Edited by J. A. Fuller Maitland. Five volumes. New York (Macmillan), 1904. [Sundry articles on Accompaniment, Anthem, Antiphon, Chant, Gregorian Music, Mass, Organ (history), Organ Playing, Services, etc.]

AMERICAN GUILD OF ORGANISTS

UNITED STATES AND CANADA
FOUNDED 1896
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GENERAL OFFICE, 29 VESEY STREET, NEW YORK

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Convention

The following letter will be of interest to all members, and it is earnestly requested that there be an enthusiastic response to the cordial invitation from our Northern Ohio members.

CLIFFORD DEMAREST,
Warden.

OBERLIN, March 9, 1920.

In pursuance of the request of The General Council of The American Guild of Organists, Oberlin College and Conservatory of Music and the Northern Ohio Chapter of The American Guild of Organists will most heartily welcome the members of the Guild and all interested persons to the Third National Convention to be held in Oberlin, June 22d to June 24th inclusive.

The meetings of the Convention will be for the most part held in Warner Concert Hall; the recitals, however, will be upon the splendid four manual Skinner organ in Finney Memorial Chapel.

Entertainment will be provided in College Halls, and the Convention Headquarters will be in the Men's Building. The expense for board and lodging per day will not exceed $4.00 and may not be more than $3.50.

Oberlin has a very large group of organ students many of whom will remain for the Convention, and it is hoped that very many Guild members will find it possible to be present at the Convention.

The program includes such names as W. Lynwood Farnam of New York City, Charles Heinroth of Pittsburgh, William E. Zeuch of Boston, Eric Delamarter of Chicago, Charles N. Boyd of Pittsburgh, and Frederick W. Schlieder of New York City. Other able men will also have part upon the program and full announcement of the same will be made in due season. President King of Oberlin will speak words of welcome to the Convention, and there will be a short religious service conducted by Dr. Edward I. Bosworth of The Graduate School of Theology.

Oberlin is a very attractive place in the summer season and our guests may be sure of the best attention and the most friendly welcome we can give them.

The Clemson Gold Medal and prize are awarded this year to T. Franklin H. Candlyn, of Albany, New York. The name of the prize-winning anthem is "Come, O Come Emanuel" and it will be published in the near future by The H. W. Gray Co. Mr. Candlyn is no stranger to readers of The New Music Review, as his anthems have been reviewed in these columns from time to time.

Attention is called to the fact that the By-Laws of the Guild provide that members in arrears for dues shall not receive the official magazine. This By-Law is now in effect for the year 1920.

In the death of Homer Bartlett on April 3d, America loses one of her most distinguished composers. Mr. Bartlett was one of the Founders of the Guild, and was for thirty-one years organist of Madison Avenue Baptist Church, New York City, from which position he retired eight years ago. He was born in Olive, New York, seventy-five years ago, and studied music with S. B. Mills, Max Braun and Jacobsen. His compositions were of a wide variety of styles, including many piano pieces, a three-act opera, "La Valliere," the oratorio "Samuel," a concerto for violin and orchestra and over eighty songs, both sacred and secular. Some of his compositions attained a great popularity, including several of the secular songs and the piano piece, "Polka de Concert," which was his Opus 1. His anthems, sacred songs and organ compositions have been heard in practically every church in America.

Just a few days before his death, Mr. Bartlett was at work on the manuscript of a Funeral March, Opus 210, and he expressed the wish that it be played at his funeral by Tertius Noble. The funeral occurred at the Masonic Temple, and in addition to playing the march at that occasion, Mr. Noble included it in the program of his recital at St. Thomas's on the following Sunday evening, in memory of the composer.

New England Chapter The social meeting of the Chapter occurred on Monday evening, March 1st, at the Harvard Musical Rooms, on which occasion the members were entertained by the New England Conservatory String Quartet.

At the South Congregational Church, Boston, Mr. Zeuch was to have given a recital, but was prevented from playing by an injury to his hand, and on two days' notice, Francis Snow, organist of the Church of the Advent, played the following program; Symphonie No. 4, Vierne; Fugue G minor, Bach; Canon B minor, Schumann; Christmas in Sicily, Yon; Elfes, Bonnet; Choral in E, Franck.

The Eightieth Public Service was held at The Church of The Presidents, Quincy, on Monday evening, March 15th. The choir of the church sang the service, including the anthems, "Seek Him who Maketh the Seven Stars," Rogers; "Blessed be the Lord God," Dubois, and "Saviour Thy Children Keep," Sullivan. The organ numbers were: "Meditation-Elegie" from First Suite, Borowski, played by Harris Shaw; "Andantino, Final-March" from Deuxieme Suite, Boëllmann, played by Benjamin Whelpley and Last Movement from Sixth Symphony, played by Albert W. Snow.

Ernest Mitchell played the Eightieth Recital under Guild Auspices at Trinity Church, Boston, Monday evening, March 22d. His program was: Marche Pontificale, Widor; Eclogue, Parker; Fourth Symphonie, Vierne; Second Trio-Sonata, Bach; Prelude and Fugue in E, Saint-Saëns; Toccata, Karg-Elert; Harmonies du Soir, Karg-Elert; Concert Variations, Bonnet.

The Eighty-first recital was played at All Saints Church, Providence, R. I., on March 22d by Clifford Fowler Green. The program was: Fantasia and Fugue in G minor, J. S. Bach; Romance San Paroles, Reverie, Joseph Bonnet; Prélude in D minor, Clérambault; Toccata in B minor, Eugene Gigout; Andante Religioso, Charles Quef; Ronde Française, Leon Boëllmann; Allegro Vivace (First Symphony), Louis Verne; Cantabile (Sixth Symphony), Ch. H. Widor; First Movement from the Fifth Symphony, Ch. M. Widor.

The Eighty-second recital was given at the First Church, Boston, the program being played by three organists. Clifford Fowler Green, organist of First Congregational Church, Fall River, played the G minor Fugue by Bach; Berceuse, Bonnet and Intermezzo from Sixth Symphony, Widor. Mrs. Florence Rich King, organist of Second Church, Codman Square, played Allegro Vivace from Fifth Symphony, Widor; Lever de Soleil, Jacob; Minuetto, Gigout; Allegro Appassionato, Dethier. Joseph K. Dustin, organist of Independent Christian Church, Gloucester, played Andante from First Sonata, Borowski and Prelude and Fugue on B. A. C. H., Liszt.

Virginia Chapter F. Flaxington Harker played a recital for the Virginia Chapter at St. Paul's Church, Richmond, on March 28th. The attendance was unusually large. The program was: Sonata da Camera, Peace; Choral Preludes, Brahms; Choral Improvisations, Karg-Elert; Sous les Bois, Durand; Oriental Sketch, Bird; Concert Fugue in G, Krebs.

Wisconsin Chapter The regular monthly dinner of the Wisconsin Chapter of the American Guild of organists at Hotel Martin, Milwaukee, on February 26th was largely attended.

Miss Verna Lean gave a group of songs, and F. Charles Forester read a paper on "European Organs."

On Sunday, February 29th, the choir of the German Reformed Church gave the cantata "The Fatherhood of God" by Schnecker, under direction of Carl Haase. At this Guild service a half hour recital was given by R. Nedicutt of the Wannatosa Congregational Church.

A. H. ARNEKE.

Missouri Chapter The Chapter held its regular monthly meeting on Monday evening, March 29th in the Musical Art Building, St. Louis.

The meeting was announced as one open for general discussions, no speaker being on the program and it proved to be the best attended as well as the most spirited of the season.

After the regular order of business was dispensed with the meeting was opened for discussions of various kind.

Letters were read from the Michigan Chapter and one from Dr. Francis Hemington, Chicago, Ill., seeking information as to the plans of the movement, stimulated by this Chapter, for better salaries for the organists. It seems the movement has taken fire all over the country. Let the good work go on.

Suggestions were made to appoint a program committee to formulate programs for the meetings next season. Also that all musical activities fostered by members of the Chapter and put on in their respective Churches should be recorded as Chapter activities.

Another splendid suggestion made by Mrs. David Kingshaber, organist of Temple Israel of St. Louis, and formally adopted, is to set aside the first Sunday in May as Guild Sunday at which time every member of the Chapter put on a special musical program in their church, that will be in keeping with the high standards set by the American Guild of Organists. A Committee was appointed to make plans for this particular Sunday.

The nominating committee reported the following ticket for next season:

Mr. William M. Jenkins—Dean.
Mr. George Enzinger—Sub-dean.
Mr. Christian H. Stocke—Secretary.
Mr. Alpha T. Stevens—Treasurer.
Mrs. David Kingshaber—Registrar.
Mrs. J. C. Landree, Mr. Hunter Jones } Auditors.

This ticket will be formally voted upon at the next regular meeting.

A recital was given under the auspices of the Chapter at Sheldon Memorial Church, St. Louis, on March 20th. Lola Dorothy England played the following organ numbers; Le Cygne, Saint-Saëns; Concert Overture, Hollins; Concerto, Handel; Sonata in D minor, West.

C. H. STOCKE.

Southern Ohio Chapter Cincinnati will soon have a new and very beautiful residence organ in the home of Mr. George B. Wilson, one of our most devoted and enthusiastic honorary members. The contract has been given to the Skinner Company, and the organ will be a three manual of some fifty stops, with self player, and a device by means of which a fine Mason and Hamlin grand piano will be playable from the console. The plans were drawn by Dean Durst.

Mrs. Mary Penn Smith, F. A. G. O., who at the time of her marriage last Christmas, removed to our sister city of Louisville, has already made her musical force felt there, as evidenced by two programs, both given at the First Unitarian Church. They contained such numbers as Bonnet's Variations de Concert Op. 1, Sibelius Finlandia, Stebbins, Swan, Buck's At Evening and others.

Treasurer J. Alfred Schehl, A. A. G. O., has given two splendid concerts with his Choir of boys and men from St. Lawrence Church, this season. Comprehensive programs of both liturgical and secular music were splendidly given.

Sidney C. Durst, F. A. G. O., gave the following program at a recent recital at the residence of our fellow member George F. Berry, at Juniper Hill, Frankfort, Ky. Concert Overture in B minor, James H. Rogers; Preludio, Corelli; Largo from the New World Symphony; Dvořák; Communion, Manzanares; Allegro Moderato, Andante, Allegretto, from Concerto in E Flat minor, Horatio W. Parker; Air in D, Bach; Little Fugue in G minor, Bach; Improvisation Meditation, Marraco; Salida, Urteaga.

Mrs. Lillian Arkell Rixford of the College of Music recently gave a very successful recital there. She failed to honor the writer either with an "invite" or a program!

Secretary Carl Hugo Grimm continues his musical services at the Mt. Auburn Baptist Church. Last Sunday he gave Dubois's Seven Last Words.

If the members of the Chapter will send word of their "doings" to the Dean, it will be greatly appreciated.

Maryland Chapter The recent activities of the Chapter are represented by the Fourth Annual Series of Lenten recitals, which were given this year at St. Paul's Church, Baltimore. The organists participating, and programs played were as follows:

Alfred R. Willard, on February 23d: Sonata in A minor, Rheinberger; Cantabile, Jongen; Nocturne, Dethier; Second Suite, Boëllmann; Improvisation, Foote; La Brume, Gaul; Pomp and Circumstance, Elgar.

John Denues, on March 3d: Solemn Prelude, Noble; Serenade, Rachmaninoff; Fourth Sonata, Guilmant; Scherzo Symphonique, Frysinger; Finlandia, Sibelius; Lamentation, Guilmant; Abendlied, Schumann; Jubilate Amen, Kinder.

Frederick D. Weaver, March 10th: Fantasia, West; Cantilene, Becker; Dolore, Held; Scherzo Symphonique, Miller; L'Heure Exquise, Pantomime, Jepson; Allegro Appassionato, Dethier.

Activities of Guild Members

Mr. Farnam played four recitals at Fifth Avenue Presbyterian during the month of March. Programs of the last two were as follows:

March 18th, Introduction, Passacaglia and Fugue, Willan; Sempre semplice, Karg-Elert; Lied, Divertissement, Vierne; L'Organo primitivo, Yon; Fantaisie Dialoguee, Boëllmann; In Summer, Stebbins; Minuet-Scherzo, Jongen; Christmas Postlude, Grace.

March 25th, Third Symphony, Vierne; Minuetto, Gigout; Poco adagio, Saint-Saëns; Scherzo from Fifth Sonata, Guilmant; Meditation, Hillemacher; Offertoire Pascal, Guiraud.

David McK. Williams also played a series of recitals at Church of the Holy Communion, during March, the last two programs being:

March 18th, Phantasie, Canzone from opus 161, Rheinberger; Sonata in F minor, Allegro vivace, Andante, Ward; Humoreske, Ward; Pastoral, Franck; Evening Song, Bairstow, Chromatic Fantasie, Theile.

March 25th, Prelude, Bingham; Choral, on the hymn tune "St. Flavian," Bingham; Concerto, Adagio —Allegro, Adagio, Gavotta, Camidge; Passacaglia and Fugue, Mason; Three Pieces, Epitaphe, Divertissement, Arabesque, Vierne; Parsifal, Prelude to the first Act, Wagner.

Programs of Lenten and Easter musical services in New York churches indicate that Stainer's "Crucifixion" continues to hold first place as the favorite Lenten cantata, with Dubois' "Seven Last Words" as second choice. Maunder's "Olivet to Calvary" continues to hold its popularity, as does Harold Moore's "The Darkest Hour," and among the comparative novelties may be mentioned Henschel's "Stabat Mater," which was sung at the Cathedral of St. John the Divine on the evening of Palm Sunday by the regular choir, augmented by special soloists. Among cantatas of American composition, favorites seemed to be Matthews's "The Triumph of the Cross," and Macfarlane's "The Message from the Cross."

A series of descriptive programs entitled "The Story of the Christ" was given in the Second Presbyterian Church during Holy Week by T. Scott Buhrmann.

Recent recital programs by Guild members in New York City include:

By T. Tertius Noble, at St. Thomas's Church, March 28th: Sonata in F minor(two movements), Rheinberger; Ave Maria, Liszt; Prelude and Fugue in C minor, Bach; "O Sacred Head Surrounded," Bach; Musette and Bouree, Handel; Benediction Nuptial, Hollins; Peer Gynt Suite (three movements), Grieg.

By John Cushing, at Calvary Episcopal Church, on Monday, March 29th, Requiem for organ (four movements), Malling; Meditation from "Lux Christi," Elgar; Andante for string quartet, Debussy; Funeral March and Seraphs' Song, Guilmant. John Bland will sing Parker's "Golden Jerusalem."

By Samuel A. Baldwin at City College, March 28th: Sonata in F minor, Mendelssohn; The Largo, Handel; Prelude and Fugue in E minor (lesser), Bach; chorale preludes—"My Inmost Heart," "A Rose Breaks into Bloom," Brahms; "The Palms," Faure; Finale—Symphonie Pathetique, Tschaikovsky; Serenade, Schubert; Fugue on Chorale from "The Prophet," Liszt.

March 31st, Sonata in the Style of Handel, Wolstenholme; Chorale Prelude—"O Man Bemoan," Bach; Toccata on "Pange Lingua," Bairstow; Harmonies du Soir, Karg-Elert; Marche Funebre et Chant Seraphique, Guilmant; "Where Dusk Gathers Deep," and "Oh, the Lilting Springtime," Stebbins; Good Friday Spell —"Parsifal," Wagner.

Harold Vincent Milligan at Washington Irving High School, March 28th, a program of American compositions: Sonata in A minor, Borowski; Chant for Dead Heroes, Gaul; In Summer, Stebbins; Sunshine and Shadow, Gale; The Optimist, Maitland; Told by the Camp-fire, Goodwin; From the Southland, Gaul; Swing Low, Sweet Chariot, Diton.

John Herman Loud played the following program at Park Street Church, Boston, on March 16th: Prelude and Fugue in F minor, Bach; Bridal Chorus, Guilmant; Fifth Symphony, Widor; Evensong, Johnston; Grand Chorus, Kinder; Improvisation.

A recital of unusual interest was played by Everett E. Truette, at Trinity Baptist Church, Arlington, Mass. on March 22d. The organ, a recently installed one, was built in memory of about fifty young men of the congregation who served in the war. The program was: Toccata and Fugue in Dminor, Bach; Evensong, Martin; Intermezzo, Truette; Grand Chœur, Truette; The Answer, Wolstenholme; Nocturne, Miller; Fiat Lux, Dubois; Melody, Rousseau; Finale from First Sonata, Guilmant.

Mr. Truette was the object of an unusual honor on the afternoon of Palm Sunday at Eliot Church, Newton, Mass. The choir sang Maunder's "Olivet to Calvary" and took the occasion to present Mr. Truette with a purse of gold as a testimonial in view of his twenty-two years of service as organist and choirmaster.

At Emanuel Church, Boston, Albert Snow played a series of six recitals, on Thursday afternoons, beginning February 19th and ending March 25th. His programs included the Fifth, Sixth, Gothique and Romane Symphonies by Widor, the Parker E flat Sonata, and pieces by Bonnet, César Franck, Vierne, Bach, Quef, Dubois, Florent Schmitt, and Schumann.

At the Church of the Advent, Boston, Francis Snow has given a series of Friday afternoon recitals, at which he played the first four symphonies of Vierne, the Second, Fifth, and Romane symphonies of Widor.

At his recital in Trinity Cathedral, Cleveland, Ohio, on March 29th, Edwin Arthur Kraft was assisted by Olive Nevin, soprano, a cousin of Ethelbert Nevin, the composer. Mr. Kraft's organ numbers were: Triumphal March, Hollins; Scherzo, Hoffman; The Magic Harp, Meale; Second Sonata, Renner; Rhapsody, Cole; Scherzo-Pastorale, Federlein; Toccata di Concerto, Lemare.

Easter Day, April 4, 1920, at St. James's Episcopal Church, Chicago, Illinois: Festival Te Deum E flat, Buck; Jubilate in E, Parker; "Christ our Passover," Schilling; "Awake Thou that Sleepest, Stainer; "Sanctus from Mass in B flat," Farmer; "Magnificat and Nunc Dimittis," Lutkin; "As it began to Dawn," Lansing; "Lights glittering Morn," Parker; George V. Gernhardt, Tenor; L. Wendell Huyck, Baritone. Vested choir of 50 men and boys under direction of John W. Norton. Choir assisted by orchestra of musicians from the Chicago Symphony.

Contract has been signed for a new four manual organ to be installed by the Austin Organ Co., in St. James's Church, Chicago, of which John W. Norton is organist. The present organ was built under the direction of Dudley Buck soon after the Chicago fire, and rebuilt under the direction of Clarence Dickinson. The new organ will be a fine and most up-to-date instrument and will be ready for dedication in the early fall.

A peculiar accident occurred in Tabernacle Baptist Church, Utica, N. Y., of which Homer P. Whitford is organist. At the final rehearsal of the Easter music, one of a show rank of 16′ Pedal pipes back of the choir fell among the singers, striking four of them. The most seriously injured sustained a bad scalp wound, requiring several stitches; the others, though painfully hurt were able to be in the chorus on Sunday. It seems that the building had settled somewhat, leaving the pipes partially self-supported.

Miss Alice Knox Fergusson, Dean of the Texas Chapter has recently assumed her new duties as organist and choir director of the Second Presbyterian Church, Dallas, Texas. The Fergusson Quartette of which she is also director will become a part of the choir. Mrs.

Rufus Whitis, one of the Texas Chapter's most active members, and one of the prominent organists of Dallas, formerly held this position.

Miss Fergusson has added to her studio equipment a two Manual Reed Organ, with pedals for accommodation of student's practice.

The City Temple Choir, Dallas, Texas, under direction of David L. Ormesher with Miss Katherine Hammons at the organ sang Handel's Messiah, Easter Sunday evening.

Mrs. J. H. Cassidy succeeds Will A. Watkins at the First Baptist Church organ, Dallas, Texas. Mr. Watkins has retired after a service of over twenty-five years. Mrs. Cassidy formerly was organist and director at Gaston Avenue Baptist Church, Dallas, Texas.

Organ Recitals

HENRY H. FREEMAN, First Baptist Church, Charlottesville, Va., Dedication Recital on a new two manual organ built by M. P. Moller and Co. of Hagerstown, Md., to Mr. Freeman's specifications.

Concert Overture in C minor—Hollins.
Second Sonata in C minor—Mendelssohn.
Even-Song—Martin.
Chanson de Mai—Barowski.
Toccata and Fugue in D minor—Bach.
Marche Militaire—Schubert.

WARREN GEHRKEN at St. Luke's Church, Brooklyn, N. Y., April 7th.

Sonata—D minor—Mendelssohn.
(a) Chorale and Variations.
(b) Fugue.
(c) Allegretto.
Prelude and Fugue—D minor—Warren Gehrken.
Sketch, F minor—Schumann.
Barcarolle, "June"—Tschaikowsky.
Serenade—Pierné.
Evening Song—Bairstow.
To Spring—Grieg.
In a Chinese Garden—Stoughton.
March—Religious—Guilmant.

WILLIAM CHURCHILL HAMMOND, Skinner Memorial Chapel, Holyoke, Mass, April 3d.

The Mystic Hour—Bossi.
Largo (String Quartet)—Haydn.
Andante Cantabile—Tschaikowski.
Lamentation—Guilmant.
In Paradisum—Dubois.
Fiat Lux—Dubois.
Prelude to "Parsifal"—Wagner.

WILLIAM H. JONES at Christ Church, Raleigh, N. C., March 22d.

Prelude to "Lohengrin"—Wagner.
Sonata in A minor (No. 1)—Borowski.
"The Garden of Iram"—Stoughton.
Prelude to "The Deluge"—Saint-Saens.
Prayer and Cradle Song—Guilmant.
March from Suite No. 1—James H. Rogers.
Humoreske—Dvorák.
Minuet—Boccherini.
Finale in B flat—Wolstenholme.

FRED FAASSEN, at Shiloh Tabernacle, Zion, Illinois, March 25th.

Sonata No. 1—Mendelssohn.
Midsummer Caprice—Johnston.
March of the Magi Kings—Dubois.
Scherzo (from 2d suite)—Rogers.
Pastorale, "To a Wild Rose"—MacDowell.
Burlesca e Melodia—Baldwin.
"Humoresque" L'Organo Primitivo—Yon.
Processional Grand March—Whitney.

R. BUCHANAN MORTON, A. R. C. M., L. R. A. M., at House of Hope Presbyterian Church, St. Paul, Minn., March 16th.

Concerto for Organ in F Major No. 4 (First Movement)—G. F. Handel.
Turkish March—W. A. Mozart.
Fantasia in F major—W. A. Mozart.
Two Choral Preludes—C. H. H. Parry.
(a) "Abide with Me."
(b) "Ye Boundless Realms of Joy."
Cantabile—César Franck.
Second Grand Chœur—C. J. Grey.
Scottish Highland Coronach—Edgar Barratt.
Ballet Music from "Rosamunde"—F. Schubert.
Toccata from "Suite Gothique"—L. Boëllmann.

J. LAWRENCE ERB, at the University of Illinois, March 7th.

Allegro Risoluto in E minor, Op. 68b—Becker.
Melodie in E, Op. 10, No. 2—Deshayes.
Communion in A minor—Batiste.
Sonata No. 2, in G minor, Op. 42—Merkel.
Romance in D flat—Shelley.
Air for G string—Bach.
Marche Solennelle in D—Lemaigre.

HARRY IRWIN METZGER, Christ Episcopal Church, St. Paul, Minn, March 28th.

Fugue in E Flat Major (St. Anne's)—Bach.
An April Song—Brewer.
Third Sonata in C minor—Guilmant.
In the Twilight—Harker.

HARRY C. FRITZ, at First English Lutheran Church, Cleveland, O., March 7th.

Grand-Chœur—R. G. Hailing.
Cantilena in D—H. A. Matthews.
Spring Song—Alfred Hollins.
Eventide—J. Frank Frysinger.
Toccata in D—Ralph Kinder.
Air for G String—Johann Sebastian Bach.
March Nuptiale—William Faulkes.

ALEXANDER RUSSELL, at Proctor Hall, Princeton University, March 20th.

Prelude to "The Deluge"—Camille St.-Saens.
Prelude and Fugue in G minor—Johann Sebastian Bach.
Menuet in D—Wolfgang Amadeus Mozart.
Præludium Grave
Adoration and Vox Angelica } —Theodore Dubois.
Grand Chorus, Alleluia!
Largo from "The New World Symphony"—Antonin Dvorák.
Liebestraume—Franz Liszt.
Introduction to Act 3, "Tristan and Isolde"—Richard Wagner.

Notes

Among these the following are of special interest: Memorial Service to Horatio Parker, at which all the works rendered were by this composer; selections from "The Stabat Mater," Dvorák; selections from "The Messiah," Handel; Russian program, "The St. Matthew Passion," Bach; and a César Franck program, including selections from his "Beatitudes."

The vested choir of St. Luke and The Epiphany, which has established a wide reputation for the excellence of its work in programs of a very high standard is under the direction of H. Alexander Matthews, organist and choirmaster.

Coleridge-Taylor's rarely given oratorio, "The Atonement" will be presented at the Brick Church on Sunday afternoon, March 28th, under the direction of Clarence Dickinson. The soloists are Inez Barbour, Rose Bryant, Lambert Murphy, and Frank Croxton.

Church of the Redeemer, Morristown, N. J., Sunday evening, March 7, 1920, Maunder's "Olivet to Calvary," and on March 28th, Stainer's "Crucifixion" was sung under the direction of Kate Elizabeth Fox, organist and choir-director.

A series of musical services has been held at the First Baptist Church, Auburn, N. Y., under the direction of Charles G. Adams, founded on the famous Religious Hymn of History. There were six performances in all, covering Hebrew Hymns, Greek and Latin Hymns, Early Christian Hymns, English Hymnology, Old Christmas Music, and Gospel Revival Hymns.

Joseph Bonnet, the famous French organist is announced to give another Historical Organ Recital, owing to the success of the two programs given in St. Thomas's Church in February. What a pity it is that New York has no concert organ where the general public could hear the artist and learn to appreciate the enjoyment which can be had from listening to this music.

The afternoon services at The Church of St. Luke and The Epiphany, Philadelphia, have been attracting large congregations this winter and many interesting programs have been presented.

At the evening service at the Chapel of The Mediator, Philadelphia on March 14th, the musical program was devoted entirely to compositions by H. Alexander Matthews and included his Evening Service in C, soprano solo, "Rejoice Ye with Jerusalem" from "The City of God"; duet, "Lord I have Loved"; "Blind and Alone in the Darkness," from The Conversion, and The Recessional.

Besides these choral compositions and solos, Mr. William Bentz the organist and choirmaster of the church played several organ compositions by Mr. Matthews including, Pæan, Cantilena in D, "To Spring," and Finale in D minor.

A special Musical Service was held at the Second Presbyterian Church, Philadelphia, Pa., on March 28th, describing the Life of Christ, in Song, under the direction of N. Lindsay Norden. The program was divided as follows: The Prophecy—"God with us," Kostalsky; The Birth—"Lo how a rose," Prætorius; The Infant Jesus—"The Virgin at the manger," Franck; Childhood—"The Christ Child," Hadley; The works of Christ—"Jesus said unto the people," Stainer; The Promises of Christ—"Ye who now sorrow," Brahms; The Passion—"Jesus in the garden," Seventeenth Century; The Crucifixion—"The Thief on the cross," Tschesnokoff; The Sorrow of Mary—"Beside the cross," Gounod; The Glorification of the Trinity—"Only begotten Son," Gretchaninoff.

Two concerts are announced by the Pittsburgh Choral Society, now in its first season, April 15th and May 11th. The programs are as follows. Conductor, Charles N. Boyd.

"Sunrise," S. Taneyef; "Lullaby," Selim Palmgren; "Emer's Lament for Cuchulain," Irish Melody, set by Granville Bantock; "The Gipsy," W. Zolotariev; "O Holy Lord," R. Nathaniel Dett; "Hey Nonino," Howard Brockway; "Old Folks at Home," Stephen C. Foster; "The Nights o' Spring," Frances McCollin.

"If doughty deeds my lady please," H. Alexander Matthews; "The Black Monk," Welsh Melody, arranged by Rutland Boughton; "In these delightful, pleasant groves," Purcell; "The Three Kings," Old Catalan Nativity Song; "The Three Drummers," Catalonian Folksong; "The Plume Grass," Sahknovsky; "At Father's Door," Mussorgsky; "A Spring Ditty," Harvey B. Gaul; "In the merry month of May," Arthur W. Marchant.

Correspondence

THE EDITOR OF NEW MUSIC REVIEW.

Dear Sir:

It is a great pleasure for me to express my opinion on a subject of such magnitude and importance as organ playing for pictures.

It seems to me that the importance of organ music has always been underestimated. It is very true that the organist must be subservient to the picture, but at the same time he must aid the effect of it. He must not draw attention to himself by playing very loudly, but neither must he become monotonous.

I was sitting in a theater some time ago watching a picture which was a masterpiece of technical photography and directing and which was admirably acted. But the organist made no attempt to set music to the picture. He was simply playing monotonously and I must confess he detracted from the enjoyment of the picture, as far as I was concerned.

Another point which many organists overlook, and which is very aptly pointed out by Mr. Baker in his article, is the fitting of the music to the different scenes of the picture, and changing it as the subject changes. If an organist starts on a piece at a dramatic part of the picture and continues to play the same selection while a comedy scene is portrayed he is liable to spoil the whole effect.

An organist often makes the mistake of attempting to play some difficult and deep classical masterpiece, which might be a wonderful achievement at a concert, but which in a theater is entirely out of place, and does not lend itself to the picture.

Mr. Baker speaks of playing music which delves into the heart of the picture and forecasts the sequel. In this he touches on a very important point. The preparing of the minds of the audience for what is to come, by suggesting it in the music, is one of the cleverest things an organist can do. I remember seeing a picture in which the death of the heroine is subtly forecast by the sad music before it is actually portrayed on the screen, which to my mind made the scene more effective.

I sincerely hope your efforts and Mr. Baker's to better the style of music played by organists in picture theaters meet with all the success they deserve.

Yours very truly,
J. N. SEWARDS,
Manager, Loew's 116th St. Theater.

Ecclesiastical Music

EDITED BY

G. EDWARD STUBBS, MUS. DOC.

IN these days when unequal temperament has become a relic of the past so to speak, the phrase "howling of the wolf" has faded out of existence, and even out of memory, as far as organists are concerned. In this country where there are no old organs—"old" in the continental sense—it is difficult to realize the inconveniences that both vocalists and organists had to put up with under the ancient system of tuning.

Unequal temperament disappeared in Germany during the latter part of the eighteenth century, but it survived in England for nearly a hundred years later. The organ in the Church of St. Jacobi, Hamburg, is supposed to have been the first one of importance to benefit by the "new" system. In England, as late as 1870 unequal curiosities were to be found— and there may be some in existence at the present day. Under the old system the best keys were the major of C, D, F, G, and B flat, and the minor of D, G, and A. This accounts in a large measure for the great number of ecclesiastical compositions that were assigned to those keys.

Many curious tales are told of the "wolf" and his musical depredations. We give as an example the following by Dr. Spark of Leeds.

"I first made the acquaintance of Spohr in Westminster Abbey in 1853. It was on the occasion of a Purcell commemoration day. With Henry Smart, Dr. Edward J. Hopkins, Attwood, Walmisley, and other musical celebrities, I put on a surplice and sang in the choir. It was soon whispered about that the great composer Spohr, and Hesse the distinguished organist, were in the stalls. I naturally observed them closely, and I found that they took an absorbing interest in the service.

"Especially do I remember noticing what attention Spohr paid to the chanting of Tallis's glorious old harmonies to the Church's versicles and responses, and to the prolongation of the final soft notes of the choir in that vast, vaulted building, whose lofty aisles seem to embrace the sounds, as if anxious to retain them.

"At the conclusion of the service, several English organists very much wished to hear Hesse perform on the Abbey organ; and one of us, who spoke German rather worse than the others, ventured to ask him to 'favour us with a toon,' as a Scotchman once asked me. C. E. Jekyll (then Turle's deputy, and afterwards of Her Majesty's Chapel Royal), Edward Hopkins, and I, went to the organ with Hesse, who, after drawing three or four foundation stops, put down the chord of A flat. Well, the sort of shriek he gave when he heard the unequal temperament of the tuning was scarcely in keeping with the solemn sacredness of the building; but he was resolute in his refusal to play; and so we were all greatly disappointed, and much regretted that the old, bad system of organ tuning—now, thank goodness—obsolete—had been allowed to remain in the Westminster Abbey organ."

Many were the devices in the olden days for muzzling the wolf by providing extra keys in addition to the regular twelve within the octave. None of these were (as far as we know) experimented with by the early American builders—much less were they ever actually included in any specification as part of the normal output of the builder. Clemm of Philadelphia and Bromfield of Boston let such "contraptions" severely alone—and as builders of prominence they had no predecessors worth mentioning. In fact we doubt if any American organist of the present time has ever seen a specimen of the "split" clavier. Unequal temperament must have been common enough in the days of Clemm and Bromfield, for the imported instruments all had it, and the new system of tuning came in very gradually.

It was not until about 1850–1855 that such prominent organ builders as Gray & Davison, Walker, and Willis, on the other side of the ocean, got rid of the old tuning, although Broadwood adopted equal temperament for pianos as early as 1846.

In a recent issue of the *Review* we mentioned an organ in Rome that possessed divided keys as late as 1896.

Such specimens are however, fast disappear-

ing. Salinas the historian tells us that he at one time played on one in the Dominican Monastery of Santa Maria Novella at Florence.

The Father Smith organ in the Temple Church, London, had additional notes within the octave, which were played in a curious manner. Two of the black keys were divided, not lengthwise (as in the Roman organ before mentioned) but *crosswise*. The front halves, which were of the usual height, sounded G sharp and E flat: the back ones, which were of greater height, sounded A flat and D sharp.

It was not until 1865 that this instrument was tuned to equal temperament! The additional keys, however, were allowed to remain until ten or twelve years later.

Dr. Armes of Durham Cathedral discovered that the Father Smith organ at Durham which was built in 1683 was originally prepared for quarter tones similar to those of the Temple, although the extra tones were not supplied until a later date.

But of all these old fashioned "dodges" for dodging the wolf, one of the most curious was the plan of controlling the extra notes in the organ of the Foundling Hospital, London. The keyboard was of the ordinary type, without extra keys. But by a special mechanism four additional notes, D flat, A flat, D sharp, and A sharp, could be substituted for C sharp, G sharp, E flat, and B flat.

The trick was done by pulling a lever which shut off one set of pipes and brought into action another! How queer all this sounds in these days of electricity.

SINCE the lamented death of Horatio Parker, many services have been held in his memory in various prominent churches. Of these one of the most important was that held in St. John's Cathedral on the afternoon of the Third Sunday in Lent. All of the music was taken from the works of the dead composer, and included four of his best-known hymn tunes, his Magnificat and Nunc Dimittis in E flat, and a large part of "Hora Novissima." The preacher was the Very Reverend Howard C. Robbins, Dean of the Cathedral. He took his text from Ecclesiasticus, 47, v. 8.

"In all his works he praised the Holy One most high with words of glory; with his whole heart he sang songs, and loved Him that made him."

"It is highly significant of a right attitude toward human thought that when Jesus the son of Sirach gathered 'certain particular ancient godly stories of men that pleased God' into his book of Wisdom, known to us as Ecclesiasticus, he more than once included leadership in sacred music among the excellences of his heroes.

"Such a mental position regarding musical leadership is not very common among Americans to-day, nor indeed among Europeans. The conception of music as a decorative commodity, to be bought as expensively as possible of persons who possess the skill to use it, is widespread; and the commercial motive accords but ill with spiritual leadership, even in the minds of the thoughtless. Hosts of others look upon music as primarily a sensuous pleasure; and regard its purveyors as beings almost inevitably of a weakened moral fiber, and therefore, perhaps, less responsible to a moral law than their neighbors, perpetually busy in more godly occupations untainted by beauty. Nor is the Church herself free from such false views. Among the very ranks of the clergy will be found men who seemingly regard the music of their churches merely as bait to draw in the unwilling; or as a conventional tradition of inescapable rigidity, or as a snare of the devil. And indeed in this last particular they are not far wrong, if music be turned from its rightful spiritual end to serve an alien purpose. 'Lilies that fester smell far worse than weeds.' We must face the facts. Music is the satisfaction of a universal human need for utterance on a plane which words alone cannot quite reach; and when that utterance is directed toward God, as it ought to be in every tone of the Church's music, we must recognize in it a vehicle for great spiritual leadership. It is the glory of Horatio Parker's life, not that he received eminent and well-deserved honors from his fellow men at home and abroad, but that from

his youth up his musical career had that quality of spiritual leadership. He was a setter up of lofty standards, and he never declined from them himself, nor diminished them for others in the smallest degree, so long as he lived. They were not merely standards of æsthetic taste and of technical efficiency in craftsmanship, high as were his self-imposed requirements in those necessary particulars. They were standards of truth, of sincerity, of steadfastness to lofty ideals of nobility and of intellectual beauty, of loyalty to the Church and of loving service to God.

"The training and use of his rare native talent for these aims were what made him a great Church musician, and the intellectual and spiritual leader of so many of his craft who would fain pursue the same course toward the same goal."

The keynote of the sermon is indicated in what we have quoted. Dean Robbins, however, grasped the opportunity of mentioning in detail some of the more important contributions that the composer made to the music of the Church. He spoke of his early home training under the imfluence of a mother who was a loyal churchwoman, and singularly fitted to guide the footsteps of her son in the paths of religion and sacred song. Particular mention was made of the composer's hymn music; and of the valued assistance rendered by him to the Hymnal Commission in the compilation of the new book.

In conclusion Dean Robbins brought his address, superb throughout, to an ending in our opinion little short of sublime.

"As we thankfully remember the songs which Horatio Parker sang with his whole heart, we come now at last to those notable choral works with orchestra, which have brought him enduring fame in two continents. They do not need my unskilled praise. They were his own anthems of love to God that made him, in which he was free from all save self-imposed limitations, and could indeed sing the full song of his heart. They carried American choral music to lofty eminence before unattained; and they did so because in them a high native talent spoke through the medium of a well-schooled mind, and a trained character in the utterance of a deep love of God, and of all that is high and holy. When I think of 'Hora Novissima,' of the truth and beauty and celestial joy of it, it may well seem that Horatio Parker made for himself the prayer that St. Bernard of Morlaix breathed before attempting to write the words:

"Lord, to the end that my heart may think, that my pen may write, and that my mouth may set forth thy praise, pour into my heart, and pen, and mouth, thy grace.

"It was not only his own effort, and human training, and great opportunity well-seized which made the composer what he was; but also the grace of God consciously and humbly sought. It is wonderful that we can possess as his last great choral work the tenderly beautiful 'Dream of Mary,' the last warm outpouring of a gentle, humble, human heart close to God, that was also the heart of a genius.

"The Lord grant him rest eternal, and let light perpetual shine upon him,

> "'Where saints find full employ,
> Songs of triumphant joy
> Ever upraising,
> They who are most beloved,
> They who were tried and proved,
> Together praising.'"

WE are indebted to Mr. Wallace Goodrich for the following communication regarding the use of the *Benedictus*, unabbreviated, at Morning Prayer when a single Canticle is sung after the Lesson in accordance with the new ruling of the General Convention.

"The information given in the February number of the *New Music Review*, about such changes in the Prayer Book as had been authorized for present use will certainly be of great help to those organists who are not familiar with them.

"It is stated in the second column on page one hundred, in the fourth paragraph from the end, that there is permitted: 'the sequence of the Communion Office immediately after the *Te Deum*, or its alternate.' The new rubric says: 'after any one of the following canticles of Morning Prayer has been said or sung.' This rubric seems to me to permit the use of not only of either the *Benedicite* or the *Benedictus Es*, but also of either of the Canticles appointed to follow the Second

Lesson. If only the Canticles following the First Lesson had been intended, the words 'Morning Prayer' in the rubric would be superfluous. It seems to me that these words were probably inserted in order to cover *any* of the Canticles of Morning Prayer, and also to exclude those of Evening Prayer, in case any ingenious person might have desired to stretch the word 'following' to cover the balance of the entire day.

"If I am not mistaken, the above interpretation of this rubric was declared correct by a member of the Prayer Book Commission in conversation some time ago. To my mind its most important advantage is that it would permit the use of the *Benedictus* as the single Canticle of Morning Prayer in such cases, and I hope that organists will be encouraged to use it in full with one of the many beautiful anthem settings, instead of mutilating it by a rendering of four verses and the *Gloria* set to an Anglican chant, and rushed through at top speed.

"If I am wrong in my interpretation of this rubric which I have given, I would be glad to stand corrected, but I believe that I am right."

This Canticle, in its entirety (twelve verses), is strangely neglected in the Episcopal Church—in fact, it is very seldom sung excepting in the season of Advent, when it is compulsory.

Before the Tractarian revival it was, comparatively speaking, lost sight of by Anglican composers who devoted their energies to the *Jubilate*. Attwood for example, who as organist of St. Paul's London, held the most commanding position in England, during the early part of the last century,[1] excluded the *Benedictus* from all his service settings! This accounts (in all probability) for the fact that Mendelssohn, who was very intimate with Attwood, coupled the *Jubilate* with his celebrated *Te Deum* in A. He naturally followed the custom of the times. However, there is now no dearth of beautiful settings to the neglected Canticle—many of which appeared during the renaissance inaugurated by Stainer when he became organist of St. Paul's in 1872, —which also checked the neglect of Choral Eucharist.

To return to the new rubic, Mr. Goodrich says in a subsequent communication:

"I have conferred with the Secretary of the Joint Commission on the Revision of the Prayer Book, who assures me that the interpretation of the rubric which I sent you is correct, and is, in fact, exactly what the Commission had in mind in giving the rubric its present form. Do you not agree with me that where advantage is taken of this new rubric it is very desirable that *Benedictus* should be the Canticle chosen? It has always seemed to me that apart from its eminent fitness and the beauty of its text, it is also the Canticle of all others which has received the best treatment at the hands of composers. Possibly this is due to its symmetrical structure and the character and beauty of the text. I wish that our organists might be encouraged, wherever possible, to use the whole of this Canticle in a dignified anthem setting more often. I think that they take advantage of the provision to use only four verses during the greater part of the year, and this is perhaps the result of the slight given this Canticle by our forefathers in the 1789 book."

It may be well to remind our readers that the issue of the Prayer Book referred to as the "1789 book" gave precedence to the *Jubilate* and made the abbreviated *Benedictus* the alternate!

The Psalm was printed immediately after the *Benedicite*. It was not until a century had passed that the order was reversed and the Evangelical Canticle printed in full and in its proper place.

It is well to remember, too, that in the first Anglican book of 1549 there was no alternate to usurp the place of the *Benedictus*. One of the most eminent of English liturgiologists says: "Excepting on the days mentioned in the rubric it seems most desirable that the *Jubilate* should never be used. The Hymn of Zacharias is so eminently prophetical, is so full a summary of the blessings consequent upon His coming, is so full of religious hope and joy, and of that freshness of devotion so fitted to the service of the morning, where it speaks of the Day-spring from on high, and the light of the Gospel, typified by the light of

[1] Westminster Abbey cut rather a poor figure, musically, at that time. Cooke, Williams, and Greatorex did not excel in composition. Turle, who became organist in 1831, is known by his service in D. He was far outclassed by Attwood.

the early sun, and forms such a noble and inspiriting climax to what has gone before that its omission materially impairs the significancy and unity of the Matin office."

Whether then we consider the richness of the musical settings, or the words themselves, we have abundant reason for restoring this Canticle to its ancient position of importance.

We now come to the point we raised in a recent issue of the *Review:* Is it within the meaning and application of the new ruling of the General Convention that any one of the "following Canticles" (by which is signified the *Te Deum, Benedicite, Benedictus es, Benedictus,* and *Jubilate*) may be used as an Introit immediately after the Lesson when the Communion Office follows? The question is a very important one, and we have referred it to the Rev. Henry Anstice, D.D., Secretary to the General Convention.

His reply deals in a special way with the Benedictus, but covers everything included between the Lesson and the Creed. (Pages 7, 8, 9, 10, and 11 of Prayer Book.)

"The crux of a correct answer lies in whether the word 'Canticle' can be properly applied to a 'Hymn' from the Gospel, as the *Benedictus* is. I think that the intent of the rubric is clearly to include it as 'one of the following Canticles of Morning Prayer,' and that therefore it can be legitimately used after the First Lesson, and that as so used *it will suffice as an Introit.*" (The italics are ours.)

Time alone will show the effect of the new ruling. We venture to predict that in churches where common sense forbids long sermons (the chief cause of tiresome services) the usual order will prevail, when Communion does not follow Morning Prayer. That is, there will be two Lessons, the *Te Deum* and one Canticle.

But where there is complaint about prolixity, as is generally the case when Communion and Morning Prayer are combined, we may expect a certain amount of experimentation, and the use of one of the so called "following Canticles." The particular choice will vary with the "churchmanship" of the rector, the deference to old custom, and that elastic thing known as the "exigency of the occasion."

Easter Programs

G. DARLINGTON RICHARDS, O. &. C., St. James Church, New York.

MORNING

"Christ our Passover"—Macfarlane.
Te Deum in E—Parker.
Communion Service in E—Parker.
O., "As it began to Dawn"—Martin.

EVENING

Carols:
"Christ the Lord is Risen"—Hodges.
"The Easter Bells"—Hodges.
"A Song of Sweetness"—Warren.
"Christ is Risen"—Harrat.
"Alleluia"—Richards.

JOHN BLAND, C.; JOHN CUSHING, O., Calvary Church, New York.

MORNING

Org., Offertory to St. Cecilia—Batiste.
A., "Welcome, Happy Morning"—Sullivan.
"Christ our Passover"—Plain song.
Te Deum in F—Smart.
Communion in E flat—West.
A., "Now is Christ Risen"—West.
Org., Pilgrims' Song—Batiste.

EVENING

Org., Laus Deo—Dubois.
A., "When the Sabbath was Past"—Foster.
"Where Hast thou Laid Him"—Clough-Leighter.
Org., Spring Song—Borosski.

DR. MILES FARROW, O., Cathedral of St. John the Divine, New York.

MORNING

Communion Service in F—Smart.
A., "As it Began to Dawn"—Martin.

EVENING

Magnificat in E flat—Parker.
A., "The Resurrection and Ascension—Gounod.
"Hallelujah, Christ is Risen"—Steane.

SETH BINGHAM, O. & C., Madison Avenue Presbyterian Church, New York.

Org., Easter Morning—Malling.
Scherzo, Symphony II—Vierne.
Carol, "Let the Merry Church Bells Ring"—Piæ Cantiones.
"Now Christ the Lord is Risen"—XVI century.
Org., "In Thee is Joy"—Bach.

Lack of space prohibits the inclusion of other services which we hope to print in our next issue.—EDITOR.

Suggested Service Lists for May, 1920

4th Sunday after Easter, May 2d

Te Deum, Benedictus, Jubilate } in F..... *Tours*
Introit, The Lord is my strength..... *Smart*
Offertory, I heard a great voice..... *Cobb*
Communion Service in F..... *Tours*
Magnificat, Nunc Dimittis } in F..... *Tours*

Anthem, Sing praises.....*Gounod*
Offertory, I will sing.....*Sullivan*

5th Sunday after Easter, May 9th

Te Deum, Benedictus } in C.....*Martin*
Jubilate, Chant
Introit, Worthy is the Lamb.....*Handel*
Offertory, Come ye faithful.....*Martin*
Communion Service in C.....*Martin*
Magnificat, Nunc Dimittis } in C.....*Martin*
Anthem, God be merciful.....*West*
Offertory, Love divine.....*Stainer*

Ascension Day, May 13th

Te Deum, Benedictus } in B flat.....*Stainer*
Jubilate, Chant.
Introit, O Risen Lord.....*Barnby*
Offertory, King all glorious.....*Barnby*
Communion Service in B flat.....*Stainer*
Magnificat, Nunc Dimittis } in B flat.....*Stainer*
Anthem, O Lord our governor.....*Steane*
Offertory, Unfold ye portals.....*Gounod*

Sunday after Ascension Day, May 16th

Te Deum, Benedictus, Jubilate } in C.....*Lohr*
Introit, The Lord reigneth.....*D. S. Smith*
Offertory, Peace I leave.....*Roberts*
Communion Service in C.....*Lohr*
Magnificat, Nunc Dimittis } in C.....*Lohr*
Anthem, In my Father's house.....*Button*
Offertory, Above all praise.....*Mendelssohn*

Whitsunday, May 23d

Te Deum, Benedictus, Jubilate } in A.....*Macfarren*
Introit, If ye love me.....*Monk*
Offertory, Holy Spirit, Come.....*Martin*
Communion Service in A.....*Macfarren*
Magnificat, Nunc Dimittis } in A.....*Macfarren*
Anthem, Grieve not.....*Stainer*
Offertory, The Wilderness.....*Goss*

Trinity Sunday, May 30th

Te Deum, Benedictus, Jubilate } in F.....*Garrett*
Introit, Behold, God is great.....*Naylor*
Offertory, I am Alpha.....*Roberts*
Communion Service in F.....*Garrett*
Magnificat, Nunc Dimittis } in F.....*Garrett*
Anthem, Holy, Holy, Holy.....*Spohr*
Offertory, I saw the Lord.....*Stainer*

Service Lists

May 2d.

With the exception of the anthem by Gerard Cobb the Service and anthems suggested for this Sunday are all works of familiar writers of the conservative English school. "I Will Sing of Thy Power" is one of the most popular of the numerous anthems bearing the name of Sir Arthur Sullivan, its great vogue being doubtless due to the spontaneous and eminently vocable melody which characterizes it. Gerard Cobb's, "I Heard a Great Voice" is a triumphant anthem of distinguished character, with an especially effective bass solo.

May 9th.

The music of Sir George Martin requires neither introduction nor comment. The Te Deum and Benedictus in C, and the Magnificat and Nunc Dimittis in the same key, are festival in character, while the Communion Service is from the series of short settings of which he was the editor, a series designed to provide music interesting musically and devotional in character, whilst also of easy execution and of moderate compass for the voices. The chorus, "Worthy is the Lamb" is from "The Messiah" and includes the famous fugue, "Blessing and honor, glory and power." The suggested Offertory, "Love Divine" is the familiar tenor and soprano duet from the cantata "The Daughter of Jairus." The anthem "God be Merciful Unto Us," is a chorus from the popular cantata, "Seed-time and Harvest."

May 13th.

Stainer and Barnby are names to conjure with in English church music. The Barnby "King All Glorious" with its fine tenor solo, is one of the finest festival anthems in the repertoire. Of somewhat the same character and of equal worth is the chorus "Unfold Ye Portals Everlasting," from Gounod's oratorio, "The Redemption."

May 16th.

"The Lord Reigneth" is a festival anthem by the American composer, David Stanley Smith. There is a tenor solo, "The Heavens declare His righteousness," which afterwards appears as an obbligato with the chorus "Peace I Leave with You" by the late Dr. Varley Roberts, also gives a splendid opportunity to the tenor and is one of the best and most popular of anthems. A rarely-heard anthem of fine style is Elliot Button's "In My Father's House." It contains a middle section, to be sung by solo quartet, or by full choir pianissimo, founded on the hymn-tune, "Tottenham." The Mendelssohn, "Above All Praise" is a short anthem, occupying only three printed pages, but it is a masterpiece. Its brief span is an epitome of what constitutes good part-writing.

May 23d.

Goss's "The Wilderness" is of sufficiently ample proportions to be described as a motet, rather than as an anthem. With alternating recitatives for baritone and tenor, and chorus, its variety and musical interest have served to keep it alive throughout many years. Together with the other numbers suggested for this day, it is representative of the best English traditions.

May 30th.

E. W. Naylor's anthem, "Behold God is Great" is one of the most interesting anthems of recent years; in melodic invention and harmonic variety, the composer has spoken with vigor and personality and the music is developed with constant variety and fresh interest. Dr. Roberts' "I Am Alpha and Omega" is worthy to rank with the better-known setting by Stainer. The number by Spohr is a brief chorus, with tenor solo, from the oratorio, "The Last Judgment." The Stainer anthem, "I Saw the Lord" is for eight-part chorus, and is provided with an orchestral accompaniment, as well as an accompaniment for organ.

Reviews of New Music

SYMPHONY, STORM KING. By Clarence Dickinson. New York: The H. W. Gray Co., Novello & Co., London.

Two movements of this symphony were played recently by the composer at the dedicatory recital on the new organ in Brick Presbyterian Church, New York City, of which he is organist. The music at that time attracted considerable attention and the publication of the entire work has been awaited with great interest. The composer has laid out his work along bold and ambitious lines and has achieved one of the most noteworthy additions to organ literature of recent years. It is a work, large in dimensions and big in spirit; its five movements occupy in all fifty-one pages and the music passes through many moods, employing with great variety and skill the many devices of the composer's art, so that interest is constantly stimulated. Needless to say, the music is always couched in the idiom of the instrument for which it is written; Mr. Dickinson is an organist par excellence and understands perfectly the demands and capacities of the organ. His style of writing is modern, but not ultra-modern; he bases his work upon classical models, rather than seeking out new paths of self-expression. At the same time his invention and development are full of individuality and he moves with conscious freedom through the forms and formulæ of the medium he has chosen.

The symphony derives its name from the fact that it reflects the impressions made upon the composer by the varying moods of the stately "Storm King" mountain which stands guard over the Highlands of the Hudson. The first movement, Allegro Mæstoso, suggests the stern and stormy aspects of the rocky heights, with moments of calm beauty and serenity. Full of contrast and quite dramatic in character, the music of this movement belongs to that type of descriptive music which seeks to portray the emotions aroused by a contemplation of Nature, rather than to imitate Nature herself.

The second movement is in canonical form, with its two interwinding voices, suggesting the picture of two friends walking along a winding, hillside path; occasionally blended, harmonious sounds of Nature are heard, with the village church bell in the distance. The Scherzo brings to mind the hobgoblins which are supposed to disport themselves at night, suggesting the ghostly game of bowls described in "Rip van Winkle." The noise of rolling reverberating thunder in the neighboring mountains suggests their wild games; one of them is a mighty monster, whose giant footsteps are heard through the heavy pedal Bombarde. The Intermezzo reflects a summer day, with now and then a scurrying gust of wind in the hills breaking the calm; with elusive suggestions of distance, with here and there a touch of the plaintive peaceful melancholy with which the heart of man is touched by the beauty of a summer twilight. The Finale opens with the enunciation of a solemn, imposing "Hymn of Nature" theme; then enter all the other various elements of Nature's life, harmonious and discordant, peaceful and tempestuous, and with them, revelations of tumult in the soul of man, all to resolve themselves at last into the broad, sure chords of Nature's hymn. The moods thus mirrored in the varying phases of the symphony are merely suggestions on the part of the composer of the outline which was in his mind when writing; they are not arbitrary and the music will stand on its own merits without the prompting of a set "program."

Technically the symphony adheres to the classical form. The first movement is largely built around one short theme, which is announced in the pedal. It is followed by four sustained chords on Strings, Flutes, Tubas, and Diapasons. After a rather extended introduction on a subsidiary theme the main theme appears harmonized and proclaimed on full organ; it is followed at once by the second theme. The development begins with a Fugue on the theme of the introduction, which is interrupted by reminiscences of the second theme on the Echo organ. Then the main theme is developed harmonically and rhythmically, reaching a climax in a passage of double canonic imitation, followed by a short quiet section on the Echo organ. A passage of ascending chords with descending bass, slowly expanding in continued crescendo, leads to the final entrance of the second theme.

After a short introduction for harp and chimes, with soft sustained chords, the Canon proceeds on its way in strict imitation in the octave. In the Trio the imitation is carried throughout four voices at the distance of the fifth. After a short interlude in the character of the prelude, the original Canon is taken up again.

The main theme of the Scherzo appears first in the Bassoon. The second theme is a country dance, or Musette. The development consists of the theme in canon played against itself in augmentation, followed by a Fughetta. After the repetition, a Coda built on the first three notes of the principal theme brings the movement to a close.

In the Intermezzo the folksong theme is given out on the French Horn, and echoed in fuller harmony. Its repetition is accompanied by a short figure on the Flute. The middle section treats the theme canonically, the final bit having the imitations in the octave and at the same time in the third part in inversion.

In the Finale, the main theme of Gregorian character, is given out on the pedals, in octaves. A pedal cadenza leads up to an extended, rushing Toccata derived from the theme and including within itself an elaborate pedal cadenza. Again the theme is heard in its entirety as a Chorale. A Fughetta on the head of the theme follows, the Toccata is resumed, and the movement ends with a Chorale-like harmonization of the main theme.

THE LORD IS MY SHEPHERD. By Peter Christian Lutkin. New York: The H. W. Gray Co., Novello & Co., London.

This new setting of the Pastoral Psalm is for three-part children's chorus, and was written especially for and dedicated to the Children's Chorus of the Chicago North Shore Music Festival, to be held at Evanston, Illinois, May 24 to 29, 1920. The accompaniment as published is for piano or organ, but there is also an orchestral accompaniment, the parts of which may be had from the publishers. The composer has taken some liberties with the Biblical text, owing doubtless to musical exigencies, and has written his music to words which are partly from the King James version, and partly from the Prayer Book. The music is appropriately pastoral in character and is not difficult to sing; the passage beginning, "Thou preparest a table before me" is to be sung by semi-chorus in unison, or by a solo voice.

A HUSH SONG.
A SONG OF HOPE.
} By Noel Johnson.

NARCISSUS. By Ethelbert Nevin. Boston: The Boston Music Co.

The new choruses for women's voices, by Noel Johnson are for two parts. The music of both is simple and melodious, graceful and singable. The arrangement for women's voices of Ethelbert Nevin's ever-popular "Narcissus" has been made by John Martel, who has displayed considerable ingenuity. The accompaniment is for piano and violin, and the melody is given to the latter instrument, which therefore becomes indispensable to the performance of the number. The piano accompaniment is an adaptation of the original music, while the vocal forces in three parts, present an entirely new melody, which appears as a counter-melody to Nevin's famous one. Such cleverness on the part of an adapter of another man's music is unusual, and the effect of the combination of voices and instruments is extremely pleasing.

TWO RESPONSES AFTER PRAYER. By Lucina Jewell. Boston: The Boston Music Co.

These two responses for use after prayer are a little longer and more elaborate than is usual. The text of the first, "Light of the Soul" is by that medieval monk and poet, Bernard of Clairvaux, whose poem "Hora Novissima" inspired the late Horatio Parker to some of the finest music of his career. This response is a two verse poem; the music is for four mixed voices and is appropriately prayerful, with sufficient interest in melody and counterpoint to justify its musical existence. The second response, "Breathe on Me, Breath of God" is somewhat simpler, but is also in two verses.

GOD SAVE AMERICA. By W. Franke Harling. New York: The H. W. Gray Co., Novello & Co., London.

This "national hymn" is arranged for male chorus, in four parts. Its two verses are not difficult to sing, and its spirit is appropriately martial and vigorous. It may be sung either with or without accompaniment.

COMMUNION SERVICE IN E. By Marcus H. Carroll.

COMMUNION SERVICE IN A. By F. E. J. Lloyd. Boston: The Boston Music Co.

Of these two new settings of the Communion Service, the first-named is the more elaborate. That by Dr. Lloyd is of sufficient simplicity to be within the powers of almost any choir. Much of it is chanted and the effect throughout is very devotional. Portions of the Carroll setting attain to a considerable dramatic intensity and the setting will require careful rehearsing. The service is provided with an orchestral accompaniment, as well as the usual organ acompaniment. The "Credo" and "Agnus Dei" are published separately, The "Credo" is especially dramatic in texture and bears the subtitle, "Gerusalemme Liberata, December 11, 1917, God is marching on." The "Sursum Corda" is to be sung unaccompanied, and there are throughout the service many beautiful effects from both organ and voices. There are several solos; the "Agnus Dei" is set entirely for a solo voice, designated by the composer as "soprano," although when rendered by adults it will probably be found to be more effective when sung by the contralto voice, as it is somewhat low for an adult soprano.

OVERTURE SOLENNELLE. By Peter Tschaikowsky, transcribed for organ by Edwin Arthur Kraft. New York: The H. W. Gray Co., Novello & Co., Ltd., London.

The Overture Solennelle by Tschaikowsky, commonly known as "1812," has long been one of the great favorites with audiences when played by brass band or orchestra; it was perhaps a bold undertaking to transplant it to the organ, and the fact that it has been done is an indication of the increasing importance of the use of the organ in moving-picture theaters and other purely secular places and functions. Mr. Kraft is a brilliant virtuoso on the organ, is indeed one of the foremost exponents of what we may call the secular organ, and it goes without saying that his transcription has been most admirably accomplished. The music of the overture, depicting the burning of Moscow and the discomforture of Napoleon's army, is tumultuous and dramatic in the extreme and to properly interpret it on the organ requires great virtuosity and more than a little technical skill on the part of the organist; it must be played with the utmost dash and bravura else it will fail entirely of its effect. The resources of the modern concert organ are taxed to their limit, also, with especial need for effective trumpets and much brilliancy. The thirty-five pages of the organ transcription offer a formidable but not insurmountable challenge to the organist and will repay the best he has to expend upon it.

Music Published during the Past Month

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No. 223 JUNE, 1920 Vol. 19

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REVIEWS

Editorials

NOT long ago we read an amusing article by Mr. Leonard H. Spiro, concerning operatic climax. He attended with a friend a performance of "Louise" and was amazed when his companion left after the third act, saying, "The opera's over." Thinking it over, he concluded his friend was right: the last act should not have been written.

THIS opinion may be questioned; but no doubt there are superfluous acts in operas, as there are superfluous finales in symphonies and in chamber music. Mr. Spiro thinks that "Aïda" should end with the Nile scene. Mr. J. F. Runciman said that the opera begins with the Nile scene, as far as the drama is concerned; and so we have "Aïda" a one-act opera. Mr. Spiro thinks that his friend would not stay after the first act of "Madame Butterfly"—"anything further, outside the imagination, must inevitably spoil." The last scene of "Manon Lescaut" is unnecessary; the last scene of "Parsifal" is anti-climax; "Goetterdaemmerung" is all anti-climatic.

This is all easy to say. One might venture the remark that the last act of "Carmen" is superfluous; that "Il Trovatore" should end with the Tower scene—for in each case the spectator is sure there will be a tragic ending. Don José will stick Carmen either in the back or in the breast, as the stage manager will prefer; Leonora will carry out her purpose of poisoning herself, and the Count will send Manrico to the scaffold. Who cares for the last scene of Rossini's "Barber"? "Don Giovanni" now rightly ends with the supper

and the Statue; "The Huguenots" with the famous duet.

WE hope the time will come when it is not thought outrageous to perform only one or two movements of a symphony or a sonata. The last section of "The Creation" is boresome. Will the most fervent Franckite insist that we should hear the whole of "The Beatitudes?"

THERE is still debate over the question whether music written by Germans living when the great war broke out should be performed or not. We remember that as late as 1918 someone in London, speaking of "The Harmonious Blacksmith" and about to recommend it in the musical education of children, hesitated, and then boldly shouted that this composition is German, and with all respect for German music "down to, but not including Strauss," he did not wish children to be taught to be anything but Britons. But why is "The Harmonious Blacksmith" German? It is not German either in origin, in structure, or expression. We had thought that Englishmen counted Handel as one of them.

When there was talk a few months ago about the programs of the first congress of the British Music Society, held in London in May, leading newspapers applauded the policy of not excluding foreigners and putting representative British music beside the works of other countries. Yet some weeks afterwards, no less a person than Mr. Granville Bantock wrote a furious letter, calling the putting of Strauss's "Heldenleben" with a symphony by Vaughan Williams, an overture by Elgar, and "Nuits d'Été" of Berlioz, a "gratuitous insult" to British music and talent. He admitted that he had the highest admiration for "Heldenleben," but he pawed the air and raged at the "disloyal and egregious act of folly in devoting so much time to the work of a foreigner. But we have neither faith in our national music nor loyalty to our composers."

THE Italians have for some years welcomed opera librettos based on a comparatively modern novel or play that was successful. Some of these operas have pleased; some have failed. The librettos are often queer perversions of the original tale or play; as the film version of Mr. Conrad's "Victory" provides a final wedding, a happy ending. We read in foreign music periodicals that Arrigo Pedrollo has written music for an opera based on Victor Hugo's "The Man who Laughs," and a Roman audience the first night called out the composer and the singers twenty times. How did the librettist contrive to turn this extraordinary romance into a libretto? Does Ursus figure? How about Barkilphedro and the Wapentake? Does the hideously disfigured Gwynplaine address the House of Lords? Is Hardquanonne seen in the torture chamber with the weights crushing out his life? And who is the heroine, the Duchess Josiane or Dea? Is the prize fight, the mill between Helmsgail and Phelem-ghe-Madone, introduced? We should like to read the libretto of this ingenuous or ingenious Italian.

BUT is "L'Homme qui rit" any more unpromising as material for a libretto than Shakespeare's "Tempest?" Yet Mr. Nicholas Gatty is the last one to venture bravely. It has been well said that "The Tempest" is filled with music before the composer begins. "We hear it as we read the play, and that fact, while it naturally tempts the composer to give outward form to the imagined sound, increases his difficulty."

"Where should this music be? I' th' air, or th' earth?"

"Enter Ariel, playing solemn music."

"Solemn and strange music; and Prospero above, invisible."

"The isle is full of noises,
Sounds and sweet airs, that give delight, and hurt not.
Sometimes a thousand twangling instruments
Will hum about mine ears."

We are told that Mr. Gatty's music is "definite and incisive"; that he is anything but an "atmospheric" composer; that he is shown at his best by his treatment of the mask.

He is only one of many that have attempted

a vain task. We have never heard an orchestral piece, overture, symphonic poem, or fragment of incidental music to the play that reminded us in any way of Ariel, Prospero, or Caliban. Tschaikowsky's fantasia is especially disappointing; yet perhaps the hearing was unfair, for the performance came before the sight of Mr. Ben Greet rolling about on the stage, growling and snarling as Caliban. By the way, J. F. Duggan, writing two songs for Caliban, respresents him in the first, "No more dams I'll make for fish," a tenor; while the second, sung by Santley, is for high baritone.

ANOTHER Englishman, J. E. Barkworth, has written an opera "Romeo and Juliet," brought out in London last month, though it was performed at Middleborough four years ago. He wisely leaves out Queen Mab's speech, which, musically, is for orchestra, not for a solo singer. He brings in the apothecary. It is said that Mr. Barkworth is especially fortunate in his music for the Nurse and Mercutio and for Capulet.

THE statement was recently made that Verdi's "Don Carlos" would be performed at the Metropolitan Opera House next season; "never before given in New York." This statement came from the Metropolitan Opera House. "Don Carlos" was performed here at the Academy of Music on April 12, 1877, by a company managed by Max Maretzek. Celada took the part of Don Carlos; Dal Negro, that of Philip II; Miss Rastelli "(her first appearance)" that of the Princess Eboli; Mme. Palmieri, that of Elisabeth; etc.

AS in New York, so in London, there has been a revival of interest in Gilbert and Sullivan's operettas; say rather a revival of criticism, appreciation, discussion. "We talk of opera, and of Wagner; of comic opera and of Gilbert and Sullivan." It is said that humor is bound to grow old; that Gilbertianism had this disadvantage when applied to opera; it so tied him up that sometimes a false expedient gave him his only way out. The recent success here of "Ruddigore" surprised even the staunchest admirers of the two. Yet the libretto is now counted in London as one of Gilbert's failures. "It will, or should, be remembered that a long line of baronets, faced with the alternative of committing a crime a day or death, had one by one wearied of ill-doing, and left it to their heirs; and nobody but Gilbert hit on the truth that in such circumstances their action was suicide, and that suicide is in itself a crime. Perfectly sound, you will observe. Unluckily he pushed the thing too far, brought the whole line to life because they ought not to have had to die, and left everything in a state of hopeless confusion. This was too much for our forefathers." But Sullivan delightfully fooled the public. "He sent the Briton whistling round the world what was not only a catchy tune, but, though he knew it not, beautiful melody. You cannot force the British public to become musical. It won't be driven, and, you shout at it, it won't listen. Sullivan whistled them into the theater, never bored them, but got them innocently to appreciate his more musicianly qualities."

Yet we should like to see Gilbert's text respected in New York. We know some that were disgusted by the local allusions and gags introduced in "Ruddigore."

WE had supposed that organ playing in the Italy of the fifties was not to be taken any more seriously than the Italian organists took ecclesiastical music. The *Boston Herald* of May 9th published a letter written by a Bostonian in Rome to a friend in 1853. In this letter he speaks of the church music in Rome as being in operatic style far finer than any opera in Vienna or Dresden. "The organs are all played brilliantly, and all the feats of vocal and instrumental exercise are indulged in without scruple. The writer had heard much music in the chief European cities: he had heard at Baden-Baden an orchestra of 136 led by Hector Berlioz; in opera he had heard Grisi, Mario, Tamberlik, Joanna Wagner, Ney. Adelaide Phillipps had made her début at Brescia a few days before he wrote. Harrison Millard of New York was about to appear in opera. But to the organs.

"We have no organs in America as they understand that word here. An organ here means an instrument that can supply the place, if necessary, of the human voice. I heard in the Dominican Church at Bologna an organ which sang the whole mass, so that I hardly noticed the absence of all other voices. Every large church has at least two organs and generally more. I recollect one in Florence which had four large organs all standing out in the main building. I should regard it as worth while to come to Europe to hear the organs if there were nothing more." His account of the organ at Freiburg, Switzerland, deserves a separate paragraph.

"THE organ at Freyburg (*sic*), Switzerland, can do anything—laugh or cry, sigh, or pray, or shout; can give you the forest wind, the insects in the field, or the roar of the ocean; can make a requiem for the dead such as angels from the land of the blessed might sing, or roll out such thunder as shall shake the solid arches above you."

MR. HEIFETZ, fiddling in London for the first time on May 5th, did not disappoint the expectation aroused by his records. In this he was fortunate. Not long ago we attended a concert in which celebrated pianists and a mechanical piano took part. One of these pianists, evidently not in the vein, played indifferently, one might say poorly, a piece by Liszt. The machine then played it after him as he had played it for this record, and the performance was a beautiful one. Thus the machine is both advantageous and dangerous to the reputation of a pianist; as slovenly tricks of famous singers, Mr. Caruso for example, are shown inexorably by the recording angel, or demon.

LADY ELGAR, who died in April, was indeed a helpmate. When her husband was practically unknown and could not afford an amanuensis, she believed in him, laid out his scores, copied voice parts, for several thousands of pages of forty-line scores. She criticized, suggested. At Turin she made a speech of thanks to the orchestra for him in Italian, for she was a fine linguist. For her sake he broke his resolve to remain "Mr. Elgar." The last entry in her diary read: "In one week, symphony again, and the Institut de France; Deo gratias." It is said that César Franck's wife, an actress when he married her, nagged him by asking: "Why don't you write popular music?" But the statement may be false.

HERE is a question that should be propounded to anyone under examination for a musical degree. Herodorus, the Megarian trumpeter, had great strength in his chest. He ate enormous quantities of bread and meat—of whatever sort was provided for him, and he drank wine by the bucketful. He could play on two trumpets at once and playing made a vast noise, if Amarantus of Alexandria, writing about the stage, can be believed. Thus he gained the prize in all the games ten times and, by trumpeting, encouraged the soldiers of Demetrius besieging Argos to bring up the great war machine known as the helepolis to the walls. Then there was a woman, one Aglais, a mighty trumpeter, who at Alexandria played a processional piece of music to the amazement of the people, and she wore a head dress of false hair and a crest upon her head; and she too was a prodigious eater and drinker.

Here is the question: Did Herodorus and Aglais eat and drink so much, exciting the wonder of their contemporaries, because they were unusually proficient trumpeters, or were they accomplished virtuosos because they ate and drank extravagantly?

ACUTE criticism shrewdly worded: "Miss Ruby Holland's sonata has several good ideas which seldom attain the dignity of thoughts. They lie scattered about like the letters of an unmethodical writer, some half-finished, some in the wrong envelopes, some stamped and ready for post. The general outlook is that of Grieg, on a world so full of

fascinating things that he never knew which to attend to; but then he managed to make one enter more into his enjoyment of the thing he did attend to."

APROPOS of the Bach Festival held in London in April, it was said that composers can be divided into those who make possible a four days' festival and the others. This saying has the element of "smartness," but it is an example of superficial criticism. In England Handel, Beethoven, and Bach are men for four days, but there may be keener pleasure in hearing a recital of Chopin's pianoforte pieces, and neither a dramatist, poet, or composer of music is great by reason of his long and formidable catalogue.

We read in reviews of this recent Bach Festival, that if Beethoven is taken for a festival hero, he "presents no element of adventure . . . we know him through and through." That is to say that the English have summered and wintered with him and been through him with a dark lantern; but Bach left about two hundred church cantatas and only a dozen are known, well or imperfectly to the average festival debauchee. When a writer says that much of Bach's finest work is out of tune with modern conceptions of religion; that there is "a constant tendency in church to tone down Bach's most impulsive outbursts to a mood compatible with the sense of ecclesiastical propriety," he leads one to meditate historically as well as æsthetically. He asks how many performances of "My Heart ever Faithful" have given it with "anything like its real feeling, its ecstasy of joy touched with merriment." We have never heard it when it did not sound ground out in a perfunctory, monotonous manner, as though the singer were saying to herself: "This bores me to death, and if the music was not by Bach, I am sure the audience would yawn."

We prefer this critic when writing about some young woman's pianoforte quintet, he said there is no jesting about it, not even in the *giocoso:* "we were on our best behavior; it would have been a relief if a cat could have walked the platform, tail in air."

THE English were long in accepting Schumann's music; for some years they spelled Debussy's "Faun" with a "w"; even in 1920 we find the brilliant music critic of the London *Times* saying that Liszt's B minor sonata is one of the most immoral pieces of music there is, because it has no soul; "because it only says to the player: 'Come and show off.'" Even Mr. Finck might forgive this writer, who afterwards says of the pianist that played the sonata: "With extreme conscientiousness she dots all her i's, but, like a hasty writer, not always in the right place, inverting accents, and delaying the pedal which her right foot never leaves alone for a moment. It is all so polite and so meaningless, and nobody seems to mind."

"THE Nursery, a play without words" and with music by Moussorgsky was produced in London in March. Is this an arrangement for the stage of Moussorgsky's seven songs?

We spoke last month of Strauss's music in London after the war. The man of the *Times* was enthusiastic: "How splendid it is to hear Strauss's 'Don Juan' again; it is like getting back to music again. Not because it is German, nor in spite of its being German, but because it is good. There is nobody who can say in music, 'I don't care a damson pie' quite as Strauss can."

PROFESSOR A. HENDERSON, speaking at the annual conference of the Incorporated Society of Musicians, the first held in England since 1914, advocated the teaching of singing in schools whereby nothing but songs would be sung until the child reached eight or nine years. Then sight-reading could be introduced, but only in connection with songs.

ORTENSE SCHNEIDER is dead at the age of eighty-two. This woman, who as Helen of Troy and the Grande Duchesse de Gerolstein, drew the monarchs and diplomats of Europe to the theaters in which she sang, never visited this country. We first

knew opéra-bouffe in New York through Tostée, then Irma. The latter was the first wife of Colonne, the conductor; he led the orchestra for her in this country and in the waits would play violin solos. Hortense, born at Bordeaux, began her career in Paris by playing in comedy, but it was Offenbach that gave her fame. Her dressing-room at the theater was always crowded. One might meet there the Duke of Edinburgh, the Prince of Orange, Prévost-Paradol, Halévy. Alexander II escaped from his box at the theater to call on her at her home in the street which the envious Esther Guimond had dubbed the Passage des Princes. There are many entertaining stories about her in Frederic Lolilé's "La Fête Imperiale" and in Roger Boutet de Monvel's "Les Variétés." Her reign ended with the Second Empire. It was no longer the fashion to be gay. Discouraged, she left the stage after endeavoring to regain her popularity at the Palais Royal, and at the Variétés. In her prime she made a marvelous use of a thread of a voice. Her smile was bewitching; she was incomparably graceful even when she was most audacious. She married, and was divorced. Her quiet years were spent in a fine villa on the road to Versailles, giving herself to farming and charitable deeds. It is said she grew very devout and fat.

A singer and actress of indisputable originality and talent, the most conspicuous figure in opéra-bouffe next to Offenbach, she well deserves a place in biographical dictionaries—Grove's, Pougin's, Riemann's, Who's Who in Music, and the rest, but the solemn editors, including the names of nonentities by the hundreds, have refused her this. An encyclopædia of the thus neglected and ignored worthies in music would be a boon to historians of the art.



ILL anyone searching after unfamiliar compositions, bring out in a chamber concert Francis Poulenc's Rapsodie Nègre, which is now three years old. It is not inaccessible; it has been published even in London. The work is for pianoforte, string quartet, flute, clarinet, and a voice. The voice sings the third movement, "Honoloulou," poem by Makoko Kangourou.

Honoloulou pota la ma
Honoloulou Honoloulou,
Kata mako mosi bolou
Kata Kousira po la ma.

Wata Kovsi mo ta ma sou
Etcha pango Etche panga,
Tota nou nou nou nou ranga
Lo lo lu lu ma ta ma sou.

These words, after all, are no more unintelligible than English as sung by certain members of the Metropolitan Opera Company. Poulenc, born in Paris in 1899 has written other chamber music, a ballet, songs, and is looked on as a young man of great promise.

Nor should Kangourou's words be a stumbling block to an earnest singer. Mr. Goosens has set music to lines by H. R. Barber, that are described as "striking":

Doggerel, dithygramb, madrigal, jumble
If jackanape rhymes thro' my brain twist and tumble.
Reader, my scourges imprint as you thumb,
Mark, mark and pardon this inchoate jargon.
These strophes I have sung.



PROGRAM book of a Queen's Hall Symphony concert contained this information: "He (Lord Berners) was born in 1883, and received his musical education first in Dresden and subsequently in England with one of the most orthodox of English professors, as a result of which he entered the Diplomatic Service."



N spite of the moderns every now and then an Englishman will hark back. Here is Mr. Vincent Thomas with a choral work: British soldier lying on the field; he sees his home and hears a well-loved voice; the song he used to sing comes back to him; then there are sounds of war; a choral march; he is "rescued, tended, and brought home to England; grand apotheosis—triumphant chorus—peroration by solo soprano." Mr. Thomas "treats of the bright side of war in a large benevolent spirit." We are informed that the applause was "rapturous."

Meanwhile Mr. Delius writes on two unaccompanied part songs: "To be sung on a summer night on the water." Like overtures to Spring they will probably be performed in the dead of Winter.

The French High School of Musical Studies

At Fontainebleau Palace

By Francis Casadesus

THE city of Fontainebleau owes its reputation to its situation in the midst of a unique forest, celebrated because of the diversity of its views, its rocks of fantastic form, its gorges, hills, deserts, lofty trees, and picturesque heaths, as well as to its Palace which, both by the aspects of its marvelous architecture and the diversity of its period furniture, is a treasure house of the history of France and the history of art from the tenth century to our own day.



FRANCIS CASADESUS

The forest covers a surface of 16,880 hectares divided between twelve communes. Its perimeter is 90 kilometers. It is bounded on the north and east by the Seine, and for a short distance on the north by the Loing.

The national and departmental highways, local roads, hunting and riding paths, and byways which traverse the forest, would, if they were joined end on end, make a total of 2020 kilometers, the distance from Paris to Naples.

The most beautiful sites, Mont Aigu, La Roche Éponge, Les Gorges de Franchard, Le Cirque d'Apremont, and La Mare aux Fées, whose praises have been sung by Chateaubriand, George Sand, Alfred de Musset, Théodore de Banville, Théophile Gautier, Béranger, Michelet, and Victor Hugo, have been painted by such famous artists as Corot, Diaz, Decamps, Daubigny, Rousseau, and Millet.

Although the forest is marked out with sign posts and red and blue arrows, and various houses and shelters assure the security of visitors, it is nevertheless not too civilized, in as much as game abounds there and hunting parties can be organized at our epoch with as much success as in the times of Louis XIII.

It is a great national park, one hour's ride from Paris, a rendezvous of tourists, seekers after fresh air, great trees, free spaces, and mystery. Generally speaking it is planted with oaks (some of which are 8 meters around), elms, pines and spruces, birches, chestnuts, maples and sycamores. Numerous kinds of mushrooms, and rare plants and insects are found there, and the Faculty of Science of the University of Paris has installed there a laboratory of vegetable biology, directed by M. Gaston Bonnier of the Institute, and where advanced students of these subjects, both French and foreign, come to study.

The Palace, placed geographically almost in the center of the forest and to the southeast of the city, consists of one building formed of several châteaux surrounded by gardens, ponds, and pools. From the time of Louis IX, until the Revolution all the kings of France lived in its sumptuous apartments and attracted thither the most illustrious decorators of the world; sculptors, painters, carpet makers, and so forth, whose works, still intact, are preserved in this veritable museum. Since the Revolution, the heads of the state, Bonaparte being the first, have continued, until Carnot and Felix Faure, the tradition of an annual sojourn at Fontainebleau. The imprint of Bonaparte is ineffaceable in the Throne Room, in the apartments of Pope Pius VII, in the library created for his personal reading, and in the small apartments.

It is in this historic and artistic cradle that the French Minister of Education, on the proposition of Paul Leon, Director of Fine Arts, has authorized the city of Fontainebleau to install a summer conservatory for American musicians desirous of coming in contact with the most illustrious representatives of modern

music, and of learning their methods, theories, and genius. The Louis XV wing of the palace, with its lovely theater is to be set aside for this purpose.

Beginning in July, 1921, the session will last during the three summer months. The staff will include well-known conductors, virtuosi, musical pedagogues, singers, professors of Musical History, specialists on acoustical law, and so forth, and their aim will be to expose to the élite among American students, their personal technique, their ideas, the manner in which they conceive the practice of their art, how they translate their most profound thoughts and the thoughts of those who have preceded them, their processes of exteriorization, and, in short, all that which the soul of a musician incloses.

him. He will have exposed before him French musical art in its entirety, under its most diverse aspects, including even its abnormal traits. It will be studied and analyzed by its most illustrious representatives. The "Instinctifs," the "Impulsifs" the "Romantiques," the "Scientifiques," the "Sectaires," and the "Extremistes;" all the gamut of French musical art will be represented. They will say to the American student, "This is what we think, this is what we do, this is how and why we think thus and so."

Never has an enterprise been launched in a broader spirit, even on French soil, which, rich in brilliant men, has never been able to unite them for the proper instruction of its own children. In truth, that which we have never been able to do for our own children, we



This will be not only an attraction for the pupils in addition to the rational and profitable instruction given by the professors attached to the school, but a new form of instruction, more powerful and substantial than all the other methods of teaching music in all its branches. It will be, moreover, a means of obliging the pupil to make his personal deductions, conclusions, and comparisons; a means which will permit him to take on his own initiative from one teacher and another that which seems best adapted to his nature, and to reject, after serious reflection based on a precision of facts, that which does not suit

now propose to do for the children of Free America. To create a school, even a school of "perfectionment" such as that of the Palace of Fontainebleau will be, and to give instruction there, even as it is given in the admirable National Conservatory of Music in Paris, would be a useful enterprise, certainly, but after all a debatable one. But with the instruction taking the form of a veritable living museum of musical art, both classic and modern, the enterprise becomes broad, attractive, educational, substantial, and powerful to the last degree.

For the creation of this SCHOOL OF AD-

VANCED MUSICAL STUDY, the Municipality of Fontainebleau has voted a grant of 100,000 francs, which represents a considerable effort on the morrow of the tragic crisis through which France has just passed. On the other hand, the Minister of War, who during the war occupied the rooms of the Palace which the Minister of Education and of Fine Arts has placed at the disposition of the school, has decided to give a sum of 155,000 francs for the fitting up of these rooms for the purposes designated for them. Lastly a civil society, composed of the highest notabilities in both France and America, is being constituted to give to this school all the resources which it will need. Large sums will be subscribed, and special scholarships will be created which will permit certain American students, gifted but not in a strong financial position, to come to Fontainebleau and follow the course at the school.

At the most the school will not be able to feed and house more than 200 pupils of both sexes, in the rooms of the palace and the homes of persons living nearby. Naturally therefore, the students will have to be chosen from among the applicants. For this purpose American Committees are to be formed (Mr. Ernest Peixotto, the well-known American painter, has laid the foundation for these during his stay in America during the past winter), in the principal centers of America which will be in constant relation with Fontainebleau. It is to these committees that prospective American students, desirous of coming to the High School of Musical Studies at Fontainebleau should make application. Certain references will be asked of them, for it will be necessary in the general interest and in that of the student himself that he shall have already acquired a sound musical training. The more far-reaching such a training has been the more profitable will be his stay at Fontainebleau, the more extended have been his acquaintances the more apt he will be to analyze and assimilate French methods, and also, on the other hand, if he arrives in France with his personal qualities already highly cultivated he will be in a better position to impress the French artists with those qualities of simple charm, solid equilibrium, sound reasoning, and delicious naïveté so characteristic of the American nature. And thus, while coming to France to drink of its riches he will be equally in a position to give of his best. In such an intellectual and moral exchange, the ties which already bind the two peoples will grow firmer each day and will perpetuate themselves for the good of humanity and Musical Art.

The idea of the creation of the FRENCH HIGH SCHOOL OF MUSICAL STUDIES at Fontainebleau should be credited to several persons. Among them are M. Fragnaud, the active Sous-Préfet of Fontainebleau; M. Paul Leon, the sympathetic Director of the Bureau of Fine Arts, who did a great deal toward securing the Palace of Fontainebleau for our friends from America; the writer of these lines, M. Francis Casadesus, composer, President of and Conductor of the Orchestra of Paris, who will be Director of the School, and who was able to appreciate the serious interest of the American people in music during his sojourn at the A. E. F. BANDMASTERS AND MUSICIANS SCHOOL at Chaumont which was founded by General Pershing on the initiative of Walter Damrosch, the well-known conductor of the Symphony Society of New York; Walter Damrosch himself; Blair Fairchild, the very distinguished American composer; M. Charles M. Widor, composer and perpetual secretary of the Academy of Fine Arts (French Institute); Jean de Reszke, the celebrated singer; and Isidore Philip, the well-known professor of piano at the Conservatory of Paris whose liking for Americans is well-known.

Among the artistic committee of the school, in addition to the persons mentioned above, are M. Gustave Charpentier, the celebrated composer of "Louise" and member of the French Institute; M. Alfred Bruneau, composer and Inspector General of musical instruction in France; M. Lucien Capet, professor of violin at the Conservatory, Mlle. Marcelle Demougnot, the well-known singer of the Paris Opera; M. André Hekking, professor of the violoncello at the Paris Conservatory, M. Henri Casadesus, the Director of the Society of ancient instruments, Mlle. Nadia Boulanger, etc. . . . etc. . . .

At the school the pupils, during the three months of the summer session, will undertake an intensive course in composition, fugue, counterpoint, harmony, organ, piano, violin,

violoncello, conducting (Orchestra Conductors School), or ancient instruments (quinton, viole d'armour, viole de gamba, clavecin, or harpsichord). In addition they will attend all the conferences given by the composers, conductors, virtuosos, pedagogues, singers, etc. Later the possibility of teaching wind instruments also at the school will be taken up. In any case, the pupils in composition and conducting will have a symphony orchestra attached to the school at their disposition for practical demonstration of their work.

At the end of the session examinations will be held and diplomas, of similar value to those given by the National Conservatory at Paris will be given to the most meritorious pupils. A special examination will be given in Composition, which will have the character of the examination for the "PRIX DE ROME"; that is to say the tests will be the same as those imposed on the pupils of the Paris Conservatory for the obtaining of that prize.

Lastly, the Americans will find at Fontainebleau the recreations usually met with at a summer resort. There will be sports, tennis clubs, lawn tennis, foot-ball, golf, archery and fencing, the latter receiving special emphasis from the officers of the Artillery School. These sports will be held out of doors, in different parts of the forest, in the parks, and in the gardens three kilometers in length, designed by Lenôtre, the celebrated landscape gardener of Louis XIV. Here the musicians can dream and drink in fresh and happy inspiration.

N. B. The American residents of Fontainebleau propose to interest themselves in the pupils of the school as far as concerns interesting trips to be made to Paris and its environs. An organization is being formed among them for this purpose.

Reviews of New Books

"STUDIES IN MUSICAL EDUCATION, HISTORY AND ÆSTHETICS." 14th Series. Music Teachers' National Association. 236pp. Cloth.

THIS volume contains the Papers and Proceedings of the Forty-first Annual Meeting of the Music Teachers' National Association held at Philadelphia, December 29–31, 1919, edited by Karl W. Gehrkens. It is a valuable addition to any music library containing as it does the current opinion of music teachers throughout the United States. Such well-known men as Harold Randolph of the Peabody Conservatory, Baltimore; Waldo S. Pratt of Hartford, Conn.; Hugh A. Clark, Philadelphia; William Arms Fisher of Boston; Canon C. W. Douglas of Peekskill, N. Y.; and Charles N. Farnsworth of New York are responsible for the various papers. Howard A. Brockway contributes an interesting article on The Quest of the "Lonesome Tunes." There are various reports of the different committees and conferences held at the meeting.

"MODERN VIOLIN-PLAYING." By S. B. Grimson and Cecil Forsyth. New York, Pub. May 25, 1920, The H. W. Gray Co., Novello & Co., Ltd., London, pp. 132. Illustrated. Cloth.

THIS startling little book, in a way marks an epoch in the science and art of violin-study. For it is the first genuine attempt to remove that subject from the realms of guesswork, and to place it where it should be—in the safe area of scientific *truth*.

One wonders why it was not written before. The necessary physical adjustments of the human body to the violin are infinitely more complex than those to the piano. Yet the English teacher, Mr. Tobias Matthay, long ago studied and laid down the laws of pianism in detail. Only now, in 1920, has it occurred to anyone that serious-minded violinists, whether soloists or teachers or students, deserve an equally careful foundation-study of their instrument.

At a first glance, *Modern Violin-Playing* is surprising, even disconcerting, to the musical reader. There are only two bars of music in the whole book; while there are dozens of plates of human hands, either alone or holding violins and bows, with a large number of "figures," such as one expects to find in a work on physics or natural philosophy.

No doubt, a good many people will be shocked by the latter. But there is no escaping their logic. Furthermore, the authors definitely throw down the gage against charlatanry of every sort in the violin world. And, as definitely, they state that violin-playing has no *direct* connection with the art of music. Then they proceed to lay down the principles on which every violinist must found his technique.

This may cause irritation in the minds of those good people who regard violin-playing as a heaven-sent gift. But it will be a healthy irritation. For it will lead them to a reconsideration of the "fundamentals" of their art. One may add that, although the authors do not expressly say so, the whole of their book precedes the subject of *musical* expression. It forges for the player the weapon which he is to use. Its precise intention, in fact, is, as stated in the very first sentence of the first chapter, that of "helping" players to a truer understanding of their business.

The contents of the book will undoubtedly arouse a great deal of discussion. But its plan is remarkably lucid and simple. After a preliminary section, "The Three Links," the subjects of the theory and practice of the left- and right-hand are dealt with in four solid chapters. Then comes a readable chapter on "General Position. Care of the Violin." The last four chapters are devoted to "The Higher Positions. Shifting," "Spiccato. Staccato," "Harmonics. Pizzicato. Trills," and "Double-Stops. Chords. Improvisation." The technical portions of these ten chapters of course call for the close attention of the reader. But there is a vein of dry and unexpected humor running through the whole book. And this helps.

Accompanying the text is an elaborate scheme of pictures. These are all quite new to a book of this sort, and appear to have been prepared with great patience and accuracy. They form a vivid and valuable contribution to the study of violin-playing.

As we have already said, *Modern Violin-Playing* is a book for thought and free discussion; but not a book to be ignored, except at the violinist's peril. Our best advice to soloists and to teachers is that they should read it—carefully, and with an open mind. To beginners, who "mean to get somewhere," it is even more important. They should not only read it, but should take the results of their reading—in the form of questions—to their teachers. The fuller meaning of this last piece of advice will be apparent to all whose minds have been stimulated by the authors' novel treatment of their subject.

Facts, Rumors, and Remarks

The students of the Institute of Musical Art, gave the first performance in English, on April 16th and 17th of the operetta in one act, "Abu Hassan," by Weber. The cast consisted of George Houston, Franklin Fitzsimms, Muriel Cianci, Justin D. Lawry, Norah Fauchald, Lillian Gustafson, Eugene Ramsdell and Virginia Hedge. The translation was made by Frank and Hetty Damrosch, and the work was produced under the dramatic direction of Albert Reiss. Dr. Frank Damrosch conducted and the Institute orchestra was used.

The New York Banks' Glee Club, conductor Bruno Huhn, gave a successful concert on April 10th. The program was as follows: "The Keys of Heaven," folk song; "The Sea hath its Pearls," Pinsurti; "The Sailor's Return," Fletcher; "Denny's Daughter," Bruno Huhn; "Tarantella," Dubois; "The Night has a Thousand Eyes," Parker; "No Limit," Crist; "Drink to Me Only," Old English; "With Horse and Hound," Caldicott.

Mr. Damrosch and the New York Symphony Orchestra have sailed for Europe, carrying artistic greetings to the peoples of France, Italy, Belgium, Holland and England. Thirty-one concerts in eight weeks will be given in these countries, and the Orchestra will be accompanied on the entire trip by two American-born artists—Albert Spalding and John Powell. The program for next season has been announced and will include sixteen Sunday afternoon concerts at Æolian Hall and a Historical Cycle at Carnegie Hall, in which the entire development of the modern Symphonic Orchestra and the symphonic form—from Gluck and Bach to Ravel and Stravinsky—will be demonstrated in twelve chronological programs of the greatest importance and fascination.

Howard Brockway will give explanatory talks on the program at the David Mannes School on each Wednesday afternoon preceding the concert dates.

The Mendelssohn Club of Philadelphia, Pa., under N. Lindsay Norden, gave their second subscription concert of the season on April 28th, assisted by John Barnes Wells, tenor. The program was as follows: "Gather Ye Rosebuds," Blumenthal; "Night Whispers," Von Moellendorff; "Ave Maris Stella," Grieg; "Crucifixus," Lotti; "O Shine Forth, New Jerusalem," Tolstyakoff; "Alexander," Brewer; "Song of India," Rimsky-Korsakoff; "De Sheepfol'" Webbe; "The Brook" (by request), Arkhangelsky; "O Death! Thou Art the Tranquil Night," Cornelius.

The newly elected officers, members of the Executive Committee and the Councilors of the National Music Teachers' Association for 1920:

The officers are:

Peter C. Lutkin, Northwestern University, Evanston, Ill., president; J. Lawrence Erb, University of Illinois, Urbana, Ill., vice president; R. G. McCutchan, De Pauw University, Greencastle, Ind., secretary; Waldo S. Pratt, Hartford, Conn., treasurer; Karl W. Gehrkins, Oberlin College, Oberlin, Ohio, editor.

The members of the Executive Committee are:

Lynn B. Dana, Dana Musical Institute, Warren, Ohio; William J. Hall, Musical Art Building, St. Louis, Mo.; Charles S. Skilton, University of Kansas, Lawrence, Kansas; Waldo S. Pratt, 86 Gillett St., Hartford, Conn.; R. G. McCutchan, DePauw University, Greencastle, Ind.; Charles L. Seeger, Patterson, Putnam Co., N. Y.; H. H. Bellamann Chicora College, Columbia, S. C.; Miss Mariette Fitch, 48 Union St., Rockville, Conn; Osbourne McConathy, 1727 Wesley Ave., Evanston, Ill.

The Councilors are:

Charles N. Boyd, 4259 Fifth Ave., Pittsburg, Pa.; J. Lawrence Erb, University of Illinois, Urbana, Ill.; Charles N. Farnsworth, Teachers College, Columbia University, N. Y.; Peter C. Lutkin, Northwestern University, Evanston, Ill; Leon R. Maxwell, Newcomb College, New Orleans, La.; Adolf Weidig, Kimball Hall, Chicago; Karl W. Gehrkins, Oberlin College, Oberlin, Ohio.

The 1920 meeting place is Chicago. The dates are December 29, 30, and 31, 1920.

It is proposed to set up in Gloucester Cathedral a public memorial to SIR HUBERT PARRY. No words are needed as to the fitness of such a memorial or the suitability of placing it in the Cathedral near which he lived and in which many of his finest works were first performed. The consent of the Dean and Chapter has been obtained. We therefore issue an appeal to all who hold his name in remembrance, who have been bound to him by ties of personal attachment or desire to show their recognition of the great services which he rendered to the music of this country.

Any surplus funds remaining after the completion of the memorial will be devoted to a musical purpose to be decided on by a small committee.

Subscriptions may be sent to THE HON. NORAH DAWNAY, 29 Oxford Square, W., London, England or THE NEW MUSIC REVIEW.

THE COMMITTEE

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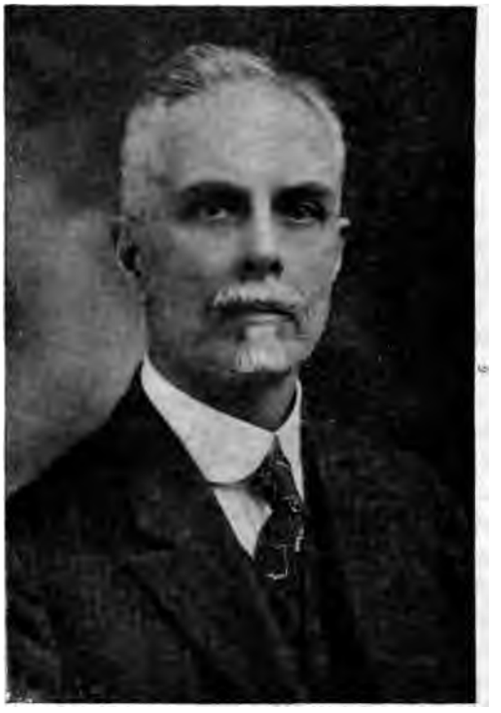
The Saint Cecilia Chorus of Grand Rapids, Mich., conducted by Harold Tower gave an interesting program on April 8th, assisted by Roderick White, violinist. The principal numbers were: Tschaikowsky's "Nature and Love"; "Two Lonesome Tunes," Wyman and Brockway; Elgar's part-songs, "The Snow" and "Fly, Singing Bird," and an arrangement of Mrs. Beach's "The Year at the Spring."

Carl Busch's cantata "Ode to France," text by Raymond Weeks was performed for the first time in Kansas City on April 25th. There was a chorus of five hundred, assisted by the Minneapolis Orchestra. The composer conducted. There was a large and enthusiastic audience. It is to be hoped that the work will soon have a hearing in the East.

The competitive examination held at the Institute of Musical Art to select candidates for the Oboe Scholarships offered by Mr. Walter Damrosch, has resulted in the selection of Mr. Ludwig Kossakowski of Yonkers, N. Y., and Mr. Carlos W. Mullenix of Appleton, Wisconsin. These two men will receive three year's training in Oboe, Piano and the Theoretic Subjects necessary to make thorough musicians of them. They will also have ensemble practice and will play in the symphony orchestra of the institute.

As three scholarships were offered there is still one vacancy which will be filled as soon as a suitable candidate presents himself.

A MUSICAL event of more than passing significance took place on Tuesday, April 27, when Mr. R. Huntington Woodman celebrated his fortieth year as organist of the First Presbyterian Church, Brooklyn.



R. H. WOODMAN

An appreciative audience filled the church. It included regular members of the congregation, as well as personal and professional friends of Mr. Woodman who came from near and far as an expression of their esteem and affection.

The exercises consisted of a recital of music for organ, violin, 'cello, and harp; solos by Miss Laura Combs and Miss Mariamne Dozier, and an anthem by the choir. The

program was skillfully chosen and finely carried out by all the participants. Mr. Woodman's ability as a composer of Church music is well-known, and was strongly in evidence in the anthem written for the occasion. He should especially be complimented on some manuscript chamber music which revealed a new and delightful side of his art.

At the conclusion of the recital he was escorted to the other end of the church where the Rev. Dr. Clark placed in his hands an interesting looking envelope, and spoke eloquently and feelingly of the happy relations which had always existed between the minister and the organist.

Huntington Woodman's career as a church musician should be an inspiration to the younger generation of organists. He has never sacrificed his ideals of a church service, and has abundantly proved that appreciation can be secured and retained without an appeal to temporary popular taste. Not long since American composers of sterling church music could easily be counted on the fingers of one hand. Woodman was one of them, and at no time bowed the knee to the Baal of vicious sentimentalism which so largely pervaded American church music. Moreover he transformed the nondescript Presbyterian musical service into one of order and dignity, which was a distinct achievement, and has had a wholesome influence on the music of other non-liturgical churches.

His fellow musicians will hold themselves in readiness to join in celebrating the Golden Jubilee of their distinguished confrère, and in the meantime wish him long life and continued prosperity.

SUMMER SCHOOL OF CHURCH MUSIC

The sixth annual session of the Summer School of Church Music, formerly held at Cambridge, Mass., will be held at Wellesley College, Wellesley, Mass., this year from June 21st to July 1st. The school is associated with the Conference for Church Work and is open to members of all religious faiths. Registration fee is $5.00. Instruction is by means of lectures, demonstrations, and conferences. The subjects to be considered are the Music of the New Hymnal, Choral Interpretation, Organ Accompaniment, Improvisation, History of Church Music, Plainsong, Boy-Choir Training, etc.

The school is under the direction of Richard G. Appel of the Episcopal Theological School, Cambridge, and the Rev. Charles W. Douglas of New York.

Among the representative church musicians who will take part are: Wallace Goodrich of the New England Conservatory of Music; Dr. A. T. Davison of Harvard University; Arthur Main Phelps of St. Paul's Cathedral, Boston; Raymond C. Robinson, F.A.G.O., instructor in organ and theory at Wellesley College; Charles A. Young of St. Andrew's Church, Wellesley; and Clifford Fowler Green, A. A. G. O., Fall River, Mass.

Applications for further information or registration may be made to Richard G. Appel, Director, 15 Hilliard Street, Cambridge, Mass.

STATEMENT of the Ownership, Management, Circulation, etc., required by the Act of Congress of August 24, 1912, of THE NEW MUSIC REVIEW AND CHURCH MUSIC REVIEW, published monthly at New York, N. Y., April 1, 1920.

State of New York, County of New York, ss.:

Before me, a Notary Public in and for the State and county aforesaid, personally appeared H. W. Gray, who, having been duly sworn according to law, deposes and says that he is the Editor of THE NEW MUSIC REVIEW AND CHURCH MUSIC REVIEW, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication, for the date shown in the above caption, required by the Act of August 24, 1912, embodied in Section 443, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher, The H. W. Gray Co., 2 West 45th St., New York, N. Y.; Editor, H. W. Gray, 212 E. 62d Street, N. Y.; Managing Editor, none; Business Manager, none.

2. That the owners are: (Give names and addresses of individual owners, or if a corporation, give its name and the names and addresses of stockholders owning or holding 1 per cent. or more of the total amount of stock.)

The H. W. Gray Co., Inc., 2 West 45th St., N. Y.; H. W. Gray, 212 E. 62d St., N. Y.; G. E. Stubbs, 311 West 102d Street, N. Y.; M. Randall, Pottstown, Pa.; Basil Miles, Washington, D. C.; S. A. Trench, 820 Montgomery Street, Jersey City, N. J.; Ada M. Surette, Concord, Mass.; E. A. Stubbs, 311 West 102d Street, N. Y.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent. or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a *bona fide* owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stocks, bonds, or other securities than as so stated by him.

H. W. GRAY, Editor.

Sworn to and subscribed before me this 30th day of March, 1920.

DAVID H. MARTIN,
(Seal) Notary Public, New York County.
(My commission expires March 30, 1922.)

AMERICAN GUILD OF ORGANISTS

UNITED STATES AND CANADA

FOUNDED 1896

AUTHORIZED BY THE BOARD OF REGENTS OF THE UNIVERSITY OF THE STATE OF NEW YORK

FRANK J. SACKER

GENERAL OFFICE, 29 VESEY STREET, NEW YORK

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Guild News

All members who intend to enter the Guild examinations on June 3d and 4th are requested to notify the Chairman of the Examination Committee, Warren R. Hedden, 170 West 75th Street, New York City, at once.

CONVENTION

Preparations are nearing completion for the Third Convention of the Guild, which will be held at Oberlin, Ohio, June 22d to 24th inclusive, and which gives every indication of being one of the most successful events of its kind ever held. The program for the Convention is completed and the appearance of many distinguished leaders in the organ world is assured. The list includes such names as W. Lynnwood Farnam, of New York, Charles Heinroth of Pittsburgh, William E. Zeuch of Boston, Eric Delamarter of Chicago, Charles N. Boyd of Pittsburgh, Frederick Schlieder of New York and others. A splendid four-manual organ is available for the recitals and there will be ample and comfortable accommodations for all visitors.

Oberlin is a very attractive spot in the early summer and guests are assured of a most cordial welcome. Expense for board and lodging will not exceed $4 a day.

Former conventions have been held in New York City, and in accepting the invitation presented to us of holding our convention in Oberlin, the Council of the Guild wish to emphasize the national scope and character of the Guild, and to bring the whole body of Guild members into closer touch and co-operation. In furtherance of this plan it is hoped that as many members of the Guild as can will attend the convention, but in addition to any such object there is such a wealth of personal benefit to be derived from the program as outlined and from the associations of the gathering, surely no special urging is necessary.

THE ANNUAL MEETING

The annual meeting of the Guild took place on Thursday evening, May 6th, at Headquarters, 29 Vesey Street, New York City, with an unusually large attendance.

The meeting was called to order by Warden Demarest, and after reading and approving the minutes of the preceding annual meeting, proceeded at once to the principal business of the evening, which was the election of officers for the ensuing year. Moritz Schwartz and Warren Gehrken were appointed tellers of the election. During the counting of the ballots, Mr. Demarest told the assembled members that the completion of his three years' tenure of the office of Warden was one of the happiest hours of his life, as he felt that a great burden was slipping from his shoulders.

"Fellow-members of the A. G. O.," he said, "after three years of service your Warden has reached the end of his term. In looking back over the road we have traveled it appears to me that we have made some progress. At the time I became Warden our country had just entered the Great War. Everyone talked and thought of nothing but war. Yet, in spite of this we were able to hold a wonderfully successful convention at the College of the City of New York and accomplish other important things during that year. Unfortunately, services and recitals had to be abandoned almost everywhere during that memorable winter, with its heatless Mondays and closing of churches and public buildings.

"In January of that season we launched the Guild magazine, *The American Organist*, which had been discussed and settled upon previous to my taking office. This venture proved to be a source of irritation to some members and caused considerable friction in the management of the Guild affairs. After a trial of one year the experiment was found to be too costly and the magazine was turned over to Mr. T. Scott Buhrman.

"Another new idea inaugurated that year was the holding of a meeting to welcome the candidates who passed the examination and to present them with their certificates. This proved to be a great success and is to be continued each year with an added function of installing the incoming officers. Perhaps the most interesting event of that year was my trip to Texas to form a chapter, conduct examinations, and incidentally visit five other chapters in the Middle West.

"During the past year the important events were, the Warden's trip to Buffalo, where a flourishing chapter has been formed, and to Philadelphia to read a paper before the M. T. N. A., bringing to their attention the Guild and its purposes. Also, the proposal and discussion in regard to raising the dues which resulted in abandoning *The American Organist* and accepting *The New Music Review* as the official Guild magazine. We note with pleasure the revival of the Year Book and the completion of our plans for the Convention in Oberlin, Ohio, in June.

"It is with deep regret that we record the death of four of our most prominent members; Dr. Horatio Parker, Dr. S. N. Penfield, Arthur Hyde and Homer N. Bartlett.

"In looking over the events of my Wardenship I find several encouraging things which have transpired. The membership has grown satisfactorily, our finances are now on a sound basis, thanks to our efficient Treasurer, and the examinations are being made a prominent feature, due to the excellent work of Mr. Hedden. On the other hand, there is noticed a lack of interest in recitals and public meetings. Whether this is true in other cities, I am not prepared to say, but it is a discouraging fact in New York. It may be the pace at which we are going leaves little time for leisure. However, it must be recognized that we are losing one of our best opportunities to help each other. We need the fellowship and contact which these meetings provide. Here is a problem for our new officers to work out.

"Another thing that should be taken up immediately by the Guild as a whole, is an educational campaign toward raising the salaries of organists. The Inter-Church World Movement is raising millions to further the work of the church and the organists should receive some benefit from this as well as the clergy. The average clergyman and music committeeman know nothing about the expense and years of labor spent in study to equip a competent organist. They think he is well-paid for a few hours' work on Sunday, little realizing the time spent in preparing programs of organ and choir music. Here is a practical object for which we should devote our energies. The school teachers and ministers are winning their battle for a living wage and it is about time for us to start ours.

"In laying aside my duties it is with a keen sense of appreciation that I want to thank the officers and councilmen for their faithfulness and kindness at all times. The experience has been an interesting and valuable one and I hand it on to my worthy successor with the conviction that the coming year will be the brightest and best in the history of the Guild."

At the conclusion of his remarks, which were greeted with cordial applause, Mr. Demarest called for the Secretary's report, which was as follows:

"I am very glad to be able to report that the membership of the Guild has grown this year considerably. Last year our membership totaled 1814, which was a slight decrease from the preceding year, but this year the number of members is 1924, a gain of 110.

"There has been a new Chapter formed in Buffalo, with fifty-two members. The Virginia Chapter is making a special effort in the way of obtaining new members and has sent in within the last month thirteen applications for membership, which have not as yet been included in the total membership.

"There has been a new name added to the list of Honorary Members of the Guild—George MacPherson, Organist of St. Paul's Cathedral, London. A letter received from him thanks the members of the Council for the honor.

"We have this year published a new directory, which is the first since the war. It is not as large as previous Year Books, but contains the names and addresses of all the members, together with a list of the various Chapters and the requirements for the Guild examinations.

"A special effort was made last fall to induce members and non-members of the Guild to send in anthems to compete for the Clemson Gold Medal and prize. Eighteen compositions were sent in from all parts of the country and from Canada, several of them very good examples of composition. The medal and prize were awarded to T. Frederick H. Candlyn, the winning anthem being entitled, 'Come, O Come, Immanuel.'"

Dr. Baier, the retiring treasurer, made his annual report, showing an encouraging condition in the treasury, an improvement over last year. Dr. Baier recounted, in amusing vein, some of his experiences encountered in his effort to put the affairs of the Guild on a thoroughly business-like basis, and in relinquishing the burdens and anxieties of the office of treasurer, he wished his successor luck.

At the conclusion of these reports, John Hyatt Brewer proposed a vote of hearty commendation to the retiring officers for their faithful and efficient service. He drew attention to the fact that the past three years have been among the most trying ever encountered by the organization, not only on account of the conditions arising from the war and its aftermath, but also on account of certain conditions within the Guild itself. He said that probably during no previous Wardenship had there been so many problems and trying situations to be met and dealt with and he paid a warm tribute to the officers to whose untiring efforts is due in large measure the successful weathering of the storm and stress. These remarks were greeted with hearty applause and the vote of commendation was given enthusiastically.

Warden Demarest then drew attention to the fact that the Dean of the New England Chapter was present, and called on Mr. Truette for a few remarks. In responding, the New England Dean interspersed his more serious statements with several amusing anecdotes. He said, in part:

"Mr. Warden and ladies and gentlemen of the American Guild of Organists: I bring to you the cordial greetings of the N. E. Chapter and a brief report of the activities of the Chapter during the season now closing.

"The Chapter has held four social meetings —two at the rooms of the Harvard Musical Association, one at the Organ Studio of the F. M. Skinner Organ Co., and the annual dinner at Hotel Westminster. On the afternoon and evening of May 20th a fifth social meeting and public service will be held at Wellesley College under the direction of Dr. H. C. Macdougall.

"The social meetings have been distinctive and well-attended, notwithstanding the trying weather which has prevented the attendance of some of the members. At the first Social meeting, Rev. A. Z. Conrad, D.D. gave an illuminating talk on a clergyman's ideas of church music. At the second social meeting, a short recital was given by the N. E. Conservatory String Quartet. At our third social meeting the Chapter was entertained by the E. M. Skinner Organ Co., at their Organ Studio, with a demonstration and explanation of their new Orchestrator Organ. At our annual meeting Stuart Mason played several selections of old French music on a harpsichord. He was assisted by Miss Edith Woodman, soprano; Miss Olive Chapman, violinist; and Clement Lenom, hautbois d'amour.

"During the season sixteen organ recitals and eight public services have been given, in which forty members of the Chapter took part. The attendance at some of these functions has not been quite so large this season as last season. This is undoubtedly due to the prevailing bad weather of the season.

"The approximate cost of the twenty-four recitals and services was $194.42. The total amount of the offerings was $473.85, about twenty dollars less than the cost of the functions but the sum paid by the subscribers more than offset the deficit. Last season the recitals and services, which by the way were of the same number (24) cost the Chapter about $80.00 less than this season. The difference was due to the higher cost of printing and the increased demands of the sextons this year. The total amount of the offerings this season has been about $120.00 less than last season, due undoubtedly to the smaller attendance on account of the bad weather.

"The Portland and Providence Branches of the Chapter which were established last season have had several services and recitals, but unfortunate conditions have prevented a full realization of their expectations. In both branches several functions were indefinitely postponed on account of the illness of those who were to take part, or some other unpreventable cause.

"An analysis of the treasurer's report shows that the Chapter is in a good financial condition with a balance of $724.70 in the treasury. The total income of the Chapter for the fiscal year was $1,581.62, the principal items being, annual dues $853.75, offerings, $473.85 and subscribers $190.00. The total expenses of the Chapter for the year were $1,716.63, the principal items being, printing programs, tickets and notices, $524.36, sent the headquarters $365.75, sextons' fees for the recitals, $106.00.

"The total membership of the Chapter to-day is 242.

"At our annual meeting last Monday, Mr. George A. Burdett was elected Dean, the present Dean being compelled to decline reelection as the duties of the office have seriously interfered with his own professional work. All the other officers were reëlected.

"Now, Mr. Warden, in making this brief and disjoined report of the progress of the N. E. Chapter during the season now drawing to a close I wish to assure you of the continued loyalty and support of the Chapter. I think that you will agree with me when I say that we must respect ourselves and each other in order to retain the respect of the public; that we must not censure unless censure is really deserved; and that, above all, we must devote our energies to the elevation of the organ as an instrument and of ourselves as organists."

The awarding of the Clemson Gold Medal was the next event. Mr. Candlyn, the prize-winner, is a resident of Albany, New York, but he was present at the meeting to receive the medal and the congratulations of the Guild.

The counting of the ballots having been completed, the result of the election was announced by the tellers. The following officers were elected, each receiving 839 votes.

FOR WARDEN

Victor Baier, Mus. Doc. A. G. O.

FOR SUB-WARDEN

Gottfried H. Federlein, F. A. G. O.

FOR GENERAL SECRETARY

Oscar Franklin Comstock, F. A. G. O.

FOR GENERAL TREASURER

Miles I' A. Martin, F. A. G. O.

FOR REGISTRAR

Edward Shippen Barnes, F. A. G. O.

FOR LIBRARIAN

H. Brooks Day, F. A. G. O.

FOR AUDITORS

C. Whitney Coombs, A. G. O.
Lawrence J. Munson, F. A. G. O.

FOR CHAPLAIN

The Rev. William T. Manning, D.D.

Of the eight candidates for Council, the following five were elected: Clifford Demarest, S. Lewis Elmer, Charles H. Doersam, Edward K. Macrum, and David McKay Williams.

Mr. Demarest asked the newly elected Warden to address the meeting, and Dr. Baier made a brief impromptu speech in which he reiterated his former remarks about the necessity for conducting the Guild on a firm business basis, not only in the collection of dues, but in other ways as well. He outlined some of his plans for the future and asked for the earnest and conscientious coöperation of the members of the Council and the Guild at large.

On the motion of S. Lewis Elmer, the Guild passed a vote of congratulation to R. Huntington Woodman upon the completion of his fortieth year as organist and choirmaster of the First Presbyterian Church, Brooklyn. A motion made by Oscar F. Comstock was also passed thanking Trinity Corporation for the use of the offices at 90 Trinity Place, which the Guild occupied for a number of years as Headquarters.

There being no further business, the meeting adjourned to the spacious refectory of the Parish House on the floor above where an excellent supper was enjoyed.

AN OPEN LETTER TO THE AMERICAN GUILD OF ORGANISTS

OFFICERS AND MEMBERS OF THE GUILD:

Now that plans are being made for the convention to be held in June, it has occurred to me that it might not be out of place to suggest that it might be a useful feature to arrange an exhibit in the form of a model organist's library, including, of course, some of the standard literature of all periods and schools, but more particularly emphasizing the newer and less familiar works of contemporary composers, both foreign and American. The publishers, no doubt, would be glad to coöperate in the assembling of such an exhibit, if requested to do so by the committee on arrangements, and it is quite conceivable that some of our leading organists might be willing to exhibit some of the gems from their personal libraries, for the information of their less well-informed brethren.

An exhibit of organ music, anthems and services, to be of any considerable value to those who attend the convention, would have to be more than a haphazard collection of the publications of this and that publisher, assembled by the billing clerk or office boy. The task of choosing the works to be shown would call for rare discrimination, and their proper classification for reference and study would involve a considerable expenditure of time and conscientious labor on the part of some of the best men in the Guild. It is my opinion that the value of the undertaking would fully justify the labor.

Once started, such an exhibit might well become a feature of our conventions. A desirable extension of the idea would be the permanent acquisition by the Guild (either by purchase or gift) of the works exhibited from year to year, and the further exhibition of the library at district and chapter meetings throughout the country in the interim between national conventions. In this way the Guild as a whole could render a genuine service to many of its members who reside in parts of the country where organ music of the better class is provokingly inaccessible. Since a periodical rejuvenation of our repertoire is one of the best means of avoiding the ruts we so easily fall into, would it not be more beneficial to spend a few days of every year making the first-hand acquaintance of good music than to gather together periodically for little more than after-dinner speeches on "The Greatness of the Organ Profession" and "The Importance of the Organist?"

Is there a second to the motion for an American Guild Library? Who will take up the idea, and make it a success? It is not too early to begin now!

Sincerely,

HOPE LEROY BAUMGARTNER,
F.A.G.O.

NEW HAVEN, April, 1920.

HEADQUARTERS

On account of the proximity to Easter Sunday of the regular date, the April meeting of the Council was postponed one week and was held at the Guild offices on April 12th.

The meeting was occupied chiefly with routine business. There were present Messrs. Demarest, McCrum, Comstock, Doersam, Coombs, Martin, Baier, Barnes, Federlein, Hedden, Brewer, Norton, and Wright.

Dr. Baier presented a very favorable report on the condition of collection of dues. Notices will be sent to the few remaining delinquent members that dues must be paid by May 1st, or members in arrears will be dropped.

Through an error, the name of C. H. Doersam was omitted from the Propaganda Committee, as reported in the last issue of *The New Music Review*.

A letter of condolence will be sent to Mrs. Bartlett on the death of Homer Bartlett. An acknowledgment has been received from E. W. Hyde, of Bath, Maine, of the resolution of sympathy sent him by the Guild on the death of Arthur Hyde.

A letter has been received from the Librarian of the East 58th Street Branch of the New York Public Library, asking for advice on the purchase of organ music with a fund at the disposal of the Library. The Secretary was requested by the Council to confer with the Librarian on this subject.

The following colleagues were elected:

WISCONSIN

Donald McGill, Oregon, Wisconsin.
Sarah Armstrong, 764 34th Street, Milwaukee, Wis.

TEXAS

Mrs. John S. Oglesby, 1912 St. Louis College, Dallas Texas.
Miss Emily Edwards, 4335 McKinney Avenue, Dallas, Texas.
Willard L. Groom, 710 Sycamore Street, Brenham, Tex.
Martha M. Ragsdale, 4013 Worth Street, Dallas, Tex.

PENNSYLVANIA

George I. Tilton, 231 N. Warren Street, Trenton, New Jersey.
H. Gordon Thomas, 29 E. Walnut Lane, Philadelphia, Pa.
Sydney H. Bourne, 61 Model Avenue, Trenton, New Jersey.
Bartram Ashmead Owen, 411 Pine Street, Philadelphia, Pa.

BUFFALO

Kathryn F. Schaaf, 977 Humboldt P'kway, Buffalo, N. Y.

HEADQUARTERS

Henry Francis Parks, 40 Masonic Temple, Butte, Montana.
Kathleen Eleanor Johnson, 229 West 16th St., New York City.
Theodore A. Taferner, 2070 Belmont Ave., New York City.
Ralph E. Douglass, 119 West 88th St., New York City.

NEBRASKA

Helen Hall, David City, Nebraska.

VIRGINIA

Mrs. J. Lawrence Pyle, 905 Lamb Avenue, Barton Heights, Richmond, Va.
Miss Louise Boyce, 516 N. 10th Street, Richmond, Va.
Miss Florence Neisler, 125 W. 9th Street, Richmond, Va.
Miss L. La Fratte, 1900 Pleasant Street, Richmond, Va.
Mrs. Austin Martenstein, Barton Heights, Richmond, Va.
Miss Ruth Dean Weisiger, 806 N. 25th Street, Richmond, Va.
Mrs. Jeanette Rueger, 1505 Grove Avenue, Richmond, Va.
Mr. E. Aubrey Young, 403 E. Franklin Street, Richmond, Va.
Miss Virginia Jones, 1123 Perry Street, Richmond, Va.
Miss Hazel E. Newton, 12 E. Grace Street, Richmond, Va.

The May meeting of the Council was held at the Guild offices on the evening of May 6th, just preceding the annual meeting of the Guild. In addition to the usual routine business, several items of interest were discussed. The Missouri Chapter reported the election of officers for the new year, and these officers were ratified by the Council. The names will be found listed in the news of Chapters.

A new Honorary Associate was elected in the person of Arthur Edward Heacox. Prof. Heacox is Head of the Department of Theory at Oberlin Conservatory, Ohio.

It was decided to have made three medals, or emblems, to be worn on state occasions by the Warden, Secretary, and Treasurer, respectively.

The following Colleagues were elected:

HEADQUARTERS

Harry L. Lacey, 641 Wright Hall, Yale University, New Haven, Conn.
Carl Oberbrunner, Bridge Street, Somerville, New Jersey.
Gretchen Crawford, 701 Poplar Street, Atlantic, Iowa.
David Maneely, Wolfville, N. S., Canada.

VIRGINIA

J. L. Davis, 326 S. Pine Street, Richmond, Va.
J. Orbert Beadles, 1415 2d Avenue, Richmond, Va.
Mrs. Mabel E. Mueller, 207 ½ N. Sixth Street, Richmond, Va.

PENNSYLVANIA

William Binns, 6235 Beechwood Street, Philadelphia, Pa.
Sarah C. Leight, Glenshaw, Pa.

NORTHERN CALIFORNIA

Emil Breitenfeld, 562 Sutter Street, San Francisco, Cal.
Carrie Elizabeth Short, Meudocino Avenue, Santa Rosa, Cal.
Mary E. P. Lichthardt, 1915 Milvia Street, Berkley, California.

SOUTHERN CALIFORNIA

Ella B. Warriner, 3826 So. Hill Street, Los Angeles, California.
Gertrude M. Hutchinson, 715 Prospect Avenue, So. Pasadena.

NEW ENGLAND

Frances S. Burnham, 51 Culington Avenue, Providence, R. I.
Julia Cox Bryant, Cohasset, Mass.

MICHIGAN

Clifford Commodore Clark, Harbor Springs, Michigan.
Edith L. Guirlinger, 116 Darrand Park, Detroit, Michigan.
Avis H. Thomas, Schoolcraft, Michigan.

GEORGIA

Lyndon Pope Johnson, 277 Lucile Avenue, Atlanta, Georgia.

NORTHERN OHIO

Frank Emerson Fuller, 88 Shaker Drive, Akron, Ohio.
Florence Boddy, 569 E. 105th Street, Cleveland, Ohio.
Laurel Everette Anderson, 130 Woodland Avenue, Oberlin, Ohio.
Mildred Meta Huber, Delphos, Ohio.
Harold W. Hannah, 3263 Clarendon Road, Cleveland Heights, Ohio.

MISSOURI

F. W. Wilking, 2703 So. 9th Street, St. Louis, Missouri.
Oscar H. Jost, 3201 N. Taylor Street, St. Louis, Mo.
Walter Wismar, 2125 Chippewa Street, St. Louis, Missouri.
A. Lawton Gordon, 5539 Vernon Avenue, St. Louis, Mo.

TEXAS

A. D. Owens, 916 N. Pearl Street, Dallas, Texas.
Katharine B. Peeples, 5624 Miller Avenue, Dallas, Texas.
Lewis G. Wills, 107 Haynie Avenue, Dallas, Texas.
John D. Hammond, 510 N. Catherine Street, Tierrell, Texas.
Bernice M. Breg, 5650 Swiss Street, Dallas, Texas.

DISTRICT OF COLUMBIA

Henry Alexander Stratton, 304 Wardman Courts, E. Washington, D. C.

A joint public meeting of the Guild and the National Association of Organists was held at the Church of the Covenant, New York City. The musical program of the evening was rendered by the Bible School of the church and was designed to demonstrate the system of singing from word banners, which has been in use for more than half a century. The manuscript collection of hymns and music used and the plan of singing the words from banners was devised by the late J. Cleveland Cady, who was Superintendent of the school for fifty-three years and whose son, Dr. L. B. Cady, is now Superintendent of worship. The music rendered on this occasion included compositions of Handel, Wagner, G. B. Nevin, Wareing, Nevin, J. S. B. Hodges, H. S. Irons, and Chope. There was also an explanation of methods and ideals in Bible School music, and after the conclusion of the program there was a free discussion of the problems connected with the subject. The program was arranged and in charge of Reginald L. McAll.

New England Chapter

The Guild Service which was scheduled to occur at King's Chapel, Monday, April 12th, had to be indefinitely postponed on account of changes in the choir. Other Guild events were as follows:

On April 5th the eighty-third organ recital was played at First Congregational Church, New Bedford, Mass. (of which Allan Swan is organist), by Robert Allen.

The program was: Symphonie No. 1, A. Maquaire; Gavotte, Padre Martini; Fugue in C major, Dietrich Buxtehude; Concert Intermezzo, R. G. Hailing; Fantasia in A minor, Louis Thiele; Minuetto Antico e Musetta, Pietro Yon; Variations de Concert, Joseph Bonnet.

On April 21st occurred the Eighty-first Public Service, which was held at the First Unitarian Church in Newton, Mass., of which George A. Burdett is organist and choirmaster. The organ numbers were: Pastorale, Recitativo and Chorale, Karg-Elert, played by Benjamin L. Whelpley; Pastorale, César Franck, played by Francis W. Snow; Finale in B flat, César Franck, played by William E. Zeuch. The choir sang "Seek Him that Maketh the Seven Stars," Rogers; "Therefore the Redeemed of the Lord," Parker; "God Guard Us All," Rheinberger; "Lo Summer Comes Again," Stainer; and "God That Madest Earth and Heaven," Naylor.

On April 26th the eighty-third organ recital was played at Emmanuel Church, Boston, by Lynnwood Farnam, formerly organist of the church, and at present organist of Fifth Avenue Presbyterian Church, New York City. A very large audience was present to welcome Mr. Farnam and an exquisitely rendered recital was given. The program was as follows:

Postlude on the psalm-tune Martyrs, Harvey Grace; Prelude (D minor), Louis-Nicolas Clérambault; Pastorale (F major), Roger-Ducasse; Sempre semplice (C major), Sigfrid Karg-Elert; Sunshine and Shadow, Clement R. Gale; Noon (from Les heures bourguignonnes), Georges Jacob; Introduction, Passacaglia and Fugue (E flat minor), Healey Willan; (*a*) Echo (G major), (*b*) Minuetto Antico e Musetta, Pietro A. Yon; Riposo (D major), Josef Rheinberger; Divertissement (F major), Louis Vierne.

The Eighty-second Public Service was held at Second Parish Church, Portland, Maine, on April 26th. The organ numbers were: Adagio Cantabile, Shelley, played by Miss Velma Millay; Cantabile from Seventh Sonata, Guilmant, played by Miss Mabelle Grant; Grand Chœur in F, Salome, played by Miss Lillian B. Payson. The anthems were "In Heavenly Love," Berwald; "Come Ye Blessed," Scott; "Blessed are the Pure," Hodges; and were sung by the girls' vested choir of the church, of which Miss Ethel M. Fullerton is organist and director.

Northern Ohio Chapter

One of the most successful numbers of the Artist Recital Course of the Conservatory of Music, was an organ recital given on April 6th by Pietro Yon. Mr. Yon played his Sonata Cromatica and several other of his own compositions, the Toccata and Fugue in C major by Bach, and also a new composition called "From the Mountainside" by Dr. George W. Andrews who is the professor of organ and composition in Oberlin. Professor Morrison, the director of the conservatory, invited the Northern Ohio Chapter to be the guests of the conservatory at the recital, and a number of the Cleveland members of the chapter availed themselves of the opportunity to hear Mr. Yon.

Georgia Chapter

The April meeting of the Chapter was held at the Ponce de Leon Avenue Baptist church and was attended by fifteen members, colleagues, and friends. The meeting was preceded by a supper and followed by an organ recital by Walter P. Stanley. The following was the program:

Sonata No 1, in F minor, Mendelssohn; Minuet, Dethier; Hear Ye, Israel ("Elijah"), Mendelssohn; Scherzo Symphonique, Frysinger; Prelude and Fugue, B minor, Bach; Gavotte, Wesley; Unmindful of Roses, Schneider; A Birthday, Woodman; Spring Song, Hollins; Ride of the Valkyries, Wagner.

The next meeting of the Chapter will be held on Tuesday evening May 11th. The annual election of officers will take place at this meeting.

Southern Ohio Chapter

For the past five years this chapter has had the great pleasure of an annual recital by our fellow member Charles Heinroth of Carnegie Institute, Pittsburgh. Tuesday night, April 13th, he was with us again at the Church of the Covenant, playing a program truly colossal in its proportions, with a fiery brilliancy and yet a dignity, that swept all before him. We have heard Mr. Heinroth in many recitals, and a Heinroth recital stands for perfection in all details, and splendid interpretation, but we feel that he surpassed himself on this occasion. His program was as follows: Fantasy and Fugue on Ad Nos Ad Salutarem Undam, Liszt; Pastorale, Roger-Ducasse; Aria, Lotti; Three movements from Sonata in G, Elgar; Passacaglia, Bach; Song of India, Rimsky-Korsakoff; The Primitive Organ, Yon; Chromatic Fantasy, Thiele.

Charles M. Courboin played here Friday night of the same week at the College Hill Presbyterian Church. Through the generosity of the donor of the recital, Guild members were invited. He also played the Passacaglia.

Wisconsin Chapter The monthly meeting of the Wisconsin Chapter of the American Guild of Organists, held at the Hotel Martin on Friday, April the ninth, when the following officers were elected for the ensuing year:

Dean—Lewis A. Vantine.
Sub Dean—F. C. Forester.
Secretary—Miss Alice Furlong.
Treasurer—Carl F. Mueller.
Librarian and Publicity Manager—W. J. L. Meyer.

EXECUTIVE COMMITTEE

Chas. W. Dodge, Miss Lillian Way,
Mrs. Rees Powel, Mrs. Bintliff,
Dr. Chas. H. Mills.

Buffalo Chapter Under the auspices of the Buffalo Chapter of the American Guild of Organists, Wm. J. Gomph gave a very interesting recital at Concordia Church, Northampton St., Thursday Evening, before a large audience. Mr. Gomph was assisted by Mrs. Frank Bond Nelson, soprano.

The program included Processional March on two church themes, Guilmant; Fourth Organ Sonata, Mendelssohn; Andante in E flat, Lemare; Concert Overture, Hollins; Evening Bells and Cradle Song, MacFarlane; Scherzo Symphonic, Russell King Miller.

All of the selections were rendered in Mr. Gomph's well-known masterly style. In contrast to the brilliant numbers the quiet, melodious Andante, and Evening Bells and Cradle Song, were extremely effective.

Mrs. F. Nelson sang "How Beautiful upon the Mountains" by Harker and Grieg's "Spring Song." Mrs. Nelson has a voice of beautiful quality which she uses with skill and her interpretations are musicianly in a high degree.

The Buffalo Chapter will meet at Lafayette Ave. Presbyterian Church, May 24th for their monthly business meeting and banquet after which they will repair to the beautiful home of Mr. and Mrs. Tracy Balcom, in Delaware Ave., where a recital will be given upon Mr. Balcom's newly installed Æolian organ.

West Tennessee Chapter The West Tennessee Chapter of the American Guild of Organists held the regular monthly meeting on Thursday morning, April 8th. The principal item of interest was the discussion of plans for the coming of Joseph Bonnet, the celebrated French organist, who will appear in recital at the Second Presbyterian Church, on Tuesday evening, April 20th.

J. Paul Stalls, dean, appointed Ernest F. Hawke, F.A.G.O., A.R.C.O., and Adolph Steuterman, F.A.G.O., to be examiners for the West Tennessee Chapter.

Announcement was made of the convention of the American Guild of Organists to be held in Oberlin, Ohio, in June.

At the next meeting, May 13th, officers for the coming season will be elected.

BELLE S. GRADE, *Registrar.*

Southern California Chapter Our Chapter has been a very active one. We meet for dinner on the first Monday of each month and so far this year we have had three Guild recitals, in February, March, and April. The March recital was given on the Van Nuys High School organ by Ernest Douglas and Wesley Kuhne.

The April dinner was held at the Mission Café, about twenty-five organists attending, after which we adjourned to the Asbury M. E. Church, where Mr. Gowan, organist of the church and Secretary and Treasurer of the Chapter, Miss Anna Blanche Foster, a recent addition from the East, and Miss Ruth May Shaffner, organist of the Church of the Epiphany, played an enjoyable recital program, assisted by the choir of the church. Mr. Gowan's numbers were Grave, Adagio from Second Sonata, Mendelssohn, and Monologue, Rheinberger. Miss Foster played Pastorale, Foote; Old Dance, Colby; Fifth Sonata, Guilmant. Miss Shaffner played In Summer, Stebbins; In Paradisum, Dubois and Toccata from Fifth Symphony, Widor.

The San Diego Sub-Chapter gave a dinner on April 18th at the San Diego Hotel in honor of Pietro Yon, the concert organist, who gave a recital on the Spreckels organ in Balboa Park on the following afternoon. Dr. Humphrey J. Stewart, Dean of the Sub-Chapter, welcomed Mr. Yon to San Diego in a felicitous speech and in reply Mr. Yon expressed his gratification at the reception accorded him. His remarks were accompanied by many amusing and interesting anecdotes of his musical experiences in Europe and America. The invited guests included many of the leading musicians of the city.

Northeastern Pennsylvania Chapter Under the auspices of this Chapter, Morris W. Watkins played the following program at First Presbyterian Church, Wilkesbarre, on April 12th:

Symphony No. 1 in C minor, Charles Marie Widor; Præludium (Fantasia) in C minor, Johann Sebastian Bach; Fiat Lux, Theodore Dubois; Pastorale, Alexandre Guilmant; Finale from Symphony No. 1 in D major, Louis Vierne.

Missouri Chapter The Chapter held its annual meeting on Monday evening, April 26th in its regular quarters, The Musical Art Building, St. Louis.

The reports of the various officers were read and approved and the officers for the year elected, as follows.

William M. Jenkins—Dean.
Geo. Enzinger—Sub-dean.
Christian H. Stocke—Secretary.
Alpha T. Stevens—Treasurer.
Mrs. David Kingshaber—Registrar.
Mrs. J. C. Landree, Hunter Jones } Auditors.

The meeting was then open for general discussion at which time many matters of importance were brought to the attention of the Chapter.

The program committee appointed for next year will consist of the following:

Christian H. Stocke, Chairman.
Mrs. David Kingshaber.
M. B. McGrew.

A new committee was appointed, namely the membership committee. It is the duty of this committee to pass on the qualifications of all applicants, by hearing them play a regular service, and on their report will rest the action of the Chapter. This committee consists of:

Edward M. Read, Chairman.
E. R. Kroeger.
Mrs. David Kingshaber.

Raymond Rapp, a Colleague, who recently returned from the Service, gave an interesting account of his experience in France and described the various organs in and around Paris which he had the pleasure of playing.

The annual Al Fresco meeting was set for either May 29 or June 5, 1920.

Activities of Guild Members

In honor of the memory of Homer N. Bartlett, who passed away on April 3d, a program of his compositions was given at St. Andrew's Methodist Church on Sunday evening, April 18th. Those who gave their services on this occasion included some of Mr. Bartlett's closest friends, and the program was conducted by the Rev. Dr. Allan MacRossie, the pastor of the church, who kindly allowed it to take the place of the regular evening service. The service was a fitting tribute to one of the most respected of our musicians, a Founder of the Guild, and a musician who throughout his seventy-five years made a large contribution to American music.

The organ numbers included in the memorial service were the "Meditation Serieuse," Opus 243, played by Louis R. Dressler, and "Festival Hymn," Opus 247, played by Albert Reeves Norton. The quartet choir of St. Andrews sang the anthem, "The Inner Voice," Opus 98, and two of Mr. Bartlett's most popular sacred songs were sung, the soprano solo, "Come See the Place Where Jesus Lay," and the tenor solo, "O Little Town of Bethlehem," the former by Mrs. Elmer Marsland Sloan, with organ accompaniment by Mrs. Bruce Keator, and the latter by John Barnes Wells, accompanied by Mark Andrews. There were also two of Mr. Bartlett's violin pieces, the "Air," Opus 220, played by Grace Freeman, accompanied by Clifford Demarest, and the "Andante" from the violin concerto, played by Kathryn Platt Gunn, accompanied by Louis R. Dressler. Mr. Andrews made a splendid address, as did Warden Demarest, and letters were read from Frederick Schlieder and others, whose own church services prevented their being present. The memorial service was arranged by Mrs. Bruce Keator, the organist of the Church.

An event of unusual interest was the musical program at the First Presbyterian Church, Brooklyn, on Tuesday evening, April 27th, in commemoration of the completion of R. Huntington Woodman's fortieth year as organist and choirmaster of that church. Mr. Woodman is a Founder, as well as a Fellow of the Guild, of which he was at one time the Warden. He has long since been accepted as one of the leading American composers, and his anthems and choral compositions are known the country over. His published works number over one hundred and twenty-five, and among his best-known compositions for the choir are the cantata, "The Message of the Star," the "Thanksgiving Ode," and many anthems, including, "Song in the Night," "Fear Thou Not," and "The Lord is My Rock."

Mr. Woodman was born in Brooklyn in 1861 and began his career as an organist at the age of thirteen at St. George's, Flushing. He afterwards played for a time at Norwich, Conn., and at the age of eighteen became organist and choirmaster of the First Presbyterian Church, Brooklyn, where he has remained ever since. He succeeded his father in this position, as he did also as Director of Music at Packer Institute, Brooklyn. He studied for a number of years with Dudley Buck and during his early manhood spent a period of study in Europe, where he had the privilege of being a student under César Franck.

He was a charter member of the Department of Music of the Brooklyn Institute of Arts and Sciences, and has been head of the Department for the past fifteen years. He has had great success as a concert-organist, having played at the Chicago Exposition in 1893, and at other Expositions and conventions in more recent years. As a choral conductor, he has successively led the Pastime Glee Club, the Bedford Choral Society, the Mount Kisco Choral Society and the Woodman Choral Club of Brooklyn.

George W. Andrews, Dean of the Northern Ohio Chapter, was a visitor in New York City recently and played at the afternoon service at the Church of the Incarnation on April 24th. Mr. Andrews' organ numbers were two movements from Rheinberger's Sonata in F sharp minor, and Con Grazia and Serenade, Andrews.

Two series of Sunday organ recitals are among the most popular events of the musical season in New York; the series played every Sunday and Wednesday afternoons by Samuel A. Baldwin, at the City College, and that played every Sunday evening by T. Tertius Noble at St. Thomas's Church. Both organists have the advantage of playing upon splendid instruments in large halls of magnificent acoustics, and the large average attendance at the recitals bears ample testimony to the reward which their work finds in the interest and affection of the public. Mr. Noble terminated his season with the program of April 24th, which was: Fantasia and Fugue in G minor, Bach; Dirge, Veaco; Symphonique Poème, Lemaigre; Introduction and Allegro, Stanley; Andante and Vivace, from Reformation Symphony, Mendelssohn; Two Choral Preludes, Brahms; Adagio and Fugue, Sonata in C minor, Reubke. The recitals will be resumed on the evening of the first Sunday in November.

In the meantime, the Baldwin series at City College continues. The program of May 5th was as follows: Introduction, Passacaglia and Fugue, Healy Willan; Air from Suite in D, Bach; Fugue in G major, a la Gigue, Bach; Prelude from Lohengrin, Wagner; Sketch in F minor and Evening Song, Schumann; Andante Cantabile, Tschaikowsky; Suite in D, Foote. On May 9th the program was devoted entirely to the works of Richard Wagner and included Elsa Bridal Procession from Lohengrin, Pilgrim's Chorus, Elizabeth's Prayer and Song to the Evening Star from Tannhäuser, Siegfried's Death from The Twilight of the Gods' Prelude from Parsifal, Dreams and Isolde's Death Song from Tristan and Isolde, Prize Song from The Mastersingers and the Walhalla Scene from Rhinegold.

Edward Shippen Barnes and the choir of Rutgers Presbyterian Church, New York City, gave a public recital at Washington Irving High School on Sunday afternoon, April 24th. Mr. Barnes's organ number was Prelude in E flat, Lemmens, and in conjunction with the choir, his own Fantasia for organ and chorus, "Angel Voices Ever Singing." The choir also sang Martin's "O Come Before His Presence," Saint-Saëns' "Angel Bands," Wood's "There Shall Be No Night There," Parker's "Union and Liberty," Mendelssohn's "Lord How Long," Zingarelli's "Go Not Far From Me," and the Sanctus and Gloria in Excelsis from Gounod's St. Cecilia Mass.

Warren Gehrken gave an organ recital at St. Luke's Episcopal Church, Brooklyn, on Wednesday evening, May 5th, assisted by Edward Hodgkiss, baritone. The program: Organ: Prelude and Fugue on B-A-C-H, Liszt; Allegro Maestoso, Storm King Symphony, Dickinson; Canon in B minor, Schumann; In Springtime, Kinder; An Eastern Idyll, Stoughton; Humoresque (Scherzo for flute) Yon; Prelude in C sharp minor, Rachmaninoff; Scherzo, Symphony II, Vierne; Finale, Symphony I, Vierne; baritone solo, "Thus Saith the Lord," Handel.

Frank E. Ward, organist and choirmaster of the Church of the Holy Trinity, New York City, plays an organ recital on the first and third Sunday evenings of each month. His program on April 4th was as follows: Piece Heroïque, Franck; Allegro con grazia, Bargiel; Hymn of the Nuns, Lefébure-Wèly; Will o' the Wisp, Nevin; Spring Song, Mendelssohn; Good Friday Spell, Wagner.

Charles Galloway played the following recital on the organ in Graham Memorial Chapel, Washington University, St. Louis, on April 18th; Dedication March, Armstrong; Prelude and Fugue in D minor, Bach; Suite, Rogers; Theme and Variations, Bossi; Chant Celeste, Matthews; Paraphrase on "O Filji," Guilmant.

The choir of the Church of the Ascension, Boston, under the direction of Mrs. Zula Doane Sanders, organist and choir-director, sang on April 11th, P. A. Schnecker's cantata, "The Fatherhood of God."

A memorial service devoted to the works of the late Horatio Parker was held at the Church of the Wesley Foundation, University of Illinois, of which Lloyd Morey is organist and choir-director, on April 25th. The choir say, "The Lord is My Light," "In Heavenly Love Abiding," "Behold Ye Despisers," "Father Most Holy," Magnificat in E flat," and "To Whom Will Ye Liken God." Prof. Morey's organ numbers were Festival Prelude in A major, Melody and Intermezzo, Canzonetta in B minor, Arietta and Novellette.

Berwald's cantata "The Way of the Cross" was sung at Ponce de Leon Avenue Baptist Church, Atlanta, Ga., on the evening of Easter Sunday, under the direction of Walter Peck Stanley.

Under the direction of John F. Grant, the musical program at the Church of the Ascension, Buffalo, N. Y., on Easter Sunday was as follows:

Spring Song, Macfarlane; Communion Service in G, Calkin; "This is the day," Maunder; Alleluiah! Dubois; "Awake, awake! with holy rapture sing," West; Benedictus and Sanctus from the Messe Solenelle, Gounod; War March of the Priests, Mendelssohn.

On Palm Sunday the choir of St. Paul's Episcopal Church, Canton, Ohio, consisting of fifty-two men and boys under the direction of Ralph E. Clewell, organist and choirmaster sang "The Seven Last Words," by Theo. Dubois. On request this work was repeated Good Friday evening.

Easter Sunday, Frank L. Moir's Communion Service in G was sung, also "The Hallelujah Chorus," Handel, and "Awake Thou that Sleepest," Stainer.

The Sunday after Easter the choir sang, "The Daughter of Jairus" by Stainer.

At a recital in the First Congregation Church before the combined Women's Clubs of the city, Mr. Clewell assisted by Master Arthur Trimble, soprano soloist at St. Paul's gave the following program: Liebestod from "Tristan and Isolda," Wagner; Gavotte in B flat, Handel; "Come unto Him," from "The Messiah," "O, for the Wings of a Dove," from "Hear My Prayer," Mendelssohn; Clair de la Lune, Karg-Elert; Fountain Reveries, Fletcher; "Just You," Burleigh; "I Know a Lovely Garden," D'Hardelot; Toccata from Suite Gothique, Boëllmann.

The programs played during March on the great outdoor organ in Balboa Park, San Diego, Cal., by Dr. H. J. Stewart, the official organist, included:

Triumphal March, Hailing; Marche des Rois, Candlyn; Savoyard Chant, Wareing; Grand Fantasia, "The Storm," Lemmens; Andante, in F, Haydn-Hopkins; Evening Rest, Hollins; To an American Soldier, Thompson; Hommage a Mozart, Calkin; Serenade, in E, Hofmann-Lemare; Cornelius March, Mendelssohn-Best; Andantino, in D flat, Lemare; Barcarolle, in A, Hofmann-Lemare; Elegy, Lloyd; Blanik (My Country), Smetana-Dickinson; Tabor (My Country), Smetana-Dickinson; Marche Triomphale, Archer; Concert Overture, in F, d'Evry; Gavotte, in D, Zimmermann; Festival March, Wallis; Marche Religieuse, Adam-Best; Allegretto, 4th Sonata, Weber-Best; Liebestraume, Liszt-Nevin; Praeludium, Jarnefeldt-Nevin; Concert Fantasia, Sir Robert Stewart; Minuetto, Tours; Concertante, in C, Handel-Best; Allegretto Grazioso, Tours; Fantasia, in C, Tours; Overture, Porus, Handel-Best; Minuet, Bernice, Handel-Best; Allegretto Grazioso, Boyton Smith; March, in C minor, Spindler-Best; Chanson Triste, Tschaikowsky-West; Sonata, in D, Mozart-Best; Fantasia Pastorale, Renaud; Scherzo, in C, Meale; Overture, Daughter of Jairus, Stainer; Scherzo, Reiff.

Organ Recitals

W. C. HAMMOND, seven hundredth recital, Skinner Memorial Chapel, Holyoke, Mass, April 24, 1920.
* Overture, (Occasional Oratorio)—Handel.
* Fugue in E flat, (Saint Ann's)—Bach.
Choruses:
Sanctus and Benedictus—Tschaikowsky.
The Beatitudes (a cappella)—Tscherepinn.
Andante with Variations (Septour)—Beethoven.
Chorus (a cappella), "Now Sinks the Sun"—H. W. Parker.
Marche Religieuse—Guilmant—John Gilman Clark.
Anthem, "The Strain Upraise"—Henry Wilson.
Toccata in F major—Widor.
* These pieces were played at the First Recital, March 31, 1885, to commemorate the Two Hundredth Anniversary of the birth of Handel and Bach.

CHARLES O. BANKS, Organist and Choirmaster of St. Paul's Church, Brooklyn, N. Y.
Prelude and Fugue in G minor—Johann Sebastian Bach.
Elevation in G—Edward Lang.
Fountain Reverie—Percy Fletcher.
March (on a Theme from Handel)—Alexandre Guilmant.
Scherzo in G minor—Will MacFarlane.
Angelus (from Le Jongleur de Notre Dame)—Jules Massenet.
Improvisation—Arthur Foote.
Idyl—Ralph Kinder.
Toccata from Fifth Symphony—Charles Marie Widor.

MISS SIGNE H. WESTLUND, The Church of the Divine Paternity, May 6th.
Sonata No. 1—Mendelssohn.
Andantino in D flat—Edwin H. Lemare.
Toccata and Fugue in D minor—J. S. Bach.
"Ave Maria"—Arcadelt-Liszt.
Vorspiel—Nun freut euch—J. S. Bach.
March Militaire—Ch. Gounod.
"Will O' the Wisp"—Gordon B. Nevin.
"Sing, Smile, Slumber"—Ch. Gounod.
Grand Chœur in D—W. R. Spence.

Notes

ST. LOUIS ASSOCIATION OF ORGANISTS

All necessary machinery, for definite action toward improving the organists' salaries and conditions in general, was set in motion at the meeting held Sunday afternoon, April 11, 1920 in the regular quarters of the association, the Art Building.

At this meeting the three standing committees provided for in the constitution were voted upon and the following selections made:

EXECUTIVE COMMITTEE

Mr. George Enzinger, of Ev. Holy Ghost Church—Chairman.
Miss Jessie Hayes.
Mr. Hunter Jones.
Miss Katherine Carmichael.
Mr. Walter Wismar.

ADJUSTMENT COMMITTEE

Mr. William John Hall, of First Church of Christ Scientist—Chairman.
Mr. Edgar L. McFadden.
Mrs. Lola England-De Walpine.
Mr. Aloys. Rhode.
Mr. Carl Braun.

MEMBERSHIP COMMITTEE

Mr. L. Ernest Walker, of Kingshighway Presby. Church—Chairman.

The latter committee was not completed but power has been vested in the officers of the association to select the members with consent of the chairman of the committee.

Inquiries are reaching the secretary from all sections of the country as to the plans of the organization. One communication was received from Dr. Francis Hemington of The Church of the Epiphany and of Zion Temple of Chicago who heartily commends the movement. He states that the Illinois Council of the N. A. O. is going to take the work in hand for Chicago and the State of Illinois.

Another communication came from the Michigan Chapter of the A. G. O. seeking advise in order that a similar movement may be stimulated in Michigan.

These are all signs which augur well for the success of this movement.

The choir of St. Paul's Ev. Lutheran Church, Allentown, Pa., gave a performance of "The Daughter of Jairus," Stainer, under the conductorship of Warren F. Acker on April 18th. The soloists were, Mrs. Warren T. Acker, soprano, Morton F. Towle, tenor, Harry A. Fritsch, baritone.

The special service at Old Trinity, New York, on Ascension Day, May 13th, consisted of Hiles's March of the Templars, Randegger's "Praise the Lord," Gounod's "Messe Solennelle," and Cowen's "Song of Thanksgiving." An orchestra assisted and Dr. Victor Baier, conducted.

A concert of secular music was given by the choir of Christ Church, Bloomfield-Glen Ridge, N. J., on Friday Evening, April 23d, in the Parish House of the Church under the direction of Sidney A. Baldwin, the organist and choirmaster. The choir was assisted by the Ladies' Octette of Newark and the soloists were Miss Marguerite Ringo, soprano; Miss Josie Pujol, violinist, and J. Uly Woodside, baritone. The concert was given for the benefit of the organ fund.

The choir rendered: "How Eloquent Are Eyes" by John E. West; "How Sweet the Moonlight Sleeps" by Leslie, and the "Miller's Wooing" by Fanning. The men of the choir (The Church Octette) gave "Stars of the Summer Night" by Brewer and "The Church Supper Oyster Stew" by Jones. The Ladies' Octette sang "To Music" (with baritone solo) by Schubert-Saar and "The Sleeping Flowers" by Dickinson.

William Churchill Hammond played his 700th organ recital at the Skinner Memorial Chapel, Holyoke, Mass., on April 24th. At the close of the recital, the members of the Parish presented him with a letter of appreciation and a cheque for $1500. Mr. Hammond's thirty-five years of service is appreciated; not only is he looked upon as a valuable member of the church, but also to the community. The financial results of the organist's work may not be large, but hard conscientious work will always tell, and there is such a thing as the delight in a job well done. We could wish that more parishes would show similar signs of appreciation of the work done by their organists.

The Graduating Exercises of the Flemington Children's Choirs will be held in the Presbyterian Church of Flemington, N. J., Friday evening, May 21st, and will include the celebration of the twenty-fifth anniversary of its founding.

The soloist of the occasion will be Mr. Earl Bellis of Boston, who was graduated in the first class.

The choirs, numbering more than one hundred and fifty young people, represent every church in the village, and the Alumni have about the same number on their list.

At this time they will present an "Honor Tablet" to be placed on the outside wall of the studio, for the names of those choristers who do distinctive work for the betterment of the choir, while in training. One name may be inscribed each season, and this will be regarded as the "honor prize" of the year.

Degrees will also be conferred on those Alumni who have served some choir faithfully for periods of five or ten years; for the Alumni, with six years' training behind them, are expected to serve their home church if possible, and otherwise, "any community in which they may be placed."

The musical program follows:

Organ recital of fifteen minutes by Mr. Norman Landis: "Ancient of Days," Jeffery; "Brightly Gleams our Banner," Sullivan; "Jerusalem, The Golden," Ewing. *Chorister's Anthems:* "Creation's Hymn," Beethoven; "Praise My Soul the King of Heaven," Hamilton; "Protect us Through the Coming Night," Curschmann; "Seven-fold Amen," Stainer. *Class Anthem:* "List the Cherubic Host," Gaul. *Chorus of The Alumni:* "The Cherubic Hymn," Gretchmannoff. *Tenor Soloist:* "Every Valley Shall Be Exalted," Handel; "Come Hither"(Forty-sixth Psalm), Dudley Buck; "If with All Your Hearts," Mendelssohn. Recessional: "Children Are All Dear to Thee," Norman Landis. Other organists of the occasion will be: Miss Helen Cook, Miss Ethel Myers, Miss Katharine Garris.

We have received a letter from a Guild member of the Tennessee Chapter in which he accuses the NEW MUSIC REVIEW of "running" too much to Episcopal music and gently suggests that we should get a little more "Pep" into our column. We gladly welcome all such criticisms but we would ask our critics to be a little more explicit in describing their wants. Our Ecclesiastical Department does aim to keep our readers informed of the trend of church music, but all such music is of importance to the non-Episcopal church. Concerning the other denominations, lacking a set ritual, there is little to be said, except on the subject of music suitable for use in church and this is the subject we have most at heart. The aim and object of the NEW MUSIC REVIEW is to put before our readers something worth reading about music; we occasionally succeed, more often fail, the fact of the matter being that even a mediocre performance of a musical composition is worth any number of words written about it. The doings of our readers interest us, but pages of personalities make dry reading except to the individual mentioned. What we should welcome, and it could not fail to result in much ultimate good, would be an expression of opinion from all parts of the country on the progress the art of music is making; what their drawbacks are; what they lack to achieve their ideals. The playing of a famous "Andantino" is not a news item, nor an expression of opinion other than that the player likes it. How to gather together a huge audience weekly, by the sheer power of music acting as the handmaiden of the church would, however, be a most vital piece of news. The columns of the NEW MUSIC REVIEW are open to all for such purposes.

Organists wishing their recital programs printed are requested to send them in not later than the fifth of the month, and to attach to such programs a written list of the pieces played, with date and name of player, nothing else. We will print as many as the shortage of paper will allow.

Will the Guild members kindly note that in accordance with the By-Laws of the Guild, our REVIEW can not be sent until the correct dues have been forwarded to Headquarters.

Organ Building

The new city organ for St. Paul, Minn., is to be built by the Skinner Organ Company. It will consist of four manuals, with 22 stops on the great, 23 on the swell, 17 on the choir, 17 on the solo, and 26 on the pedal. There will be only one "borrowed" stop on the entire instrument. A concert grand piano will be a feature, played from the organ keyboard, as it is in the case of the Skinner organ in Carnegie Hall, Pittsburgh. The large great reeds—the ophicleide, tuba, and clarion—will be three separate stops, each with sixty-one pipes, instead of being a unit stop of eighty-five pipes. A new feature is to be the heckelphone, a sixteen-foot stop in the solo, which will resemble an English horn, but six or seven times as powerful. A string organ of six ranks of pipes in an independent swell-box, available from all manuals, is to be another feature.

The subscription to defray the cost amounted to $61,000.

St. James's Episcopal Church, Chicago, Ill., is now having its organ rebuilt and modernized by the Austin Organ Company. It will, when completed, have four manuals of large proportion with a detached console.

A new organ is to be placed in St. Paul's Cathedral, Boston. It is to be built by the Hook-Hastings Company and will consist of three manuals of 48 speaking stops and 2978 pipes.

The organ will contain all of the latest features developed by Hook and Hastings, among others being the adjustable graduated swell motor control. Not only is each fold graduated, but each has its separate electro-pneumatic control and the folds have an adjustable attachment whereby they can be fixed to open at any desired angle. The diapasons are to be made of generous scales and heavy material and so treated that they will impart a wealth of solidity and magnificence to the tone, and with the fine array of rich reed tones, the keen strings and bright flutes, a complete and well-balanced ensemble is assured.

An order for a four-manual organ for the chancel of St. Paul's Cathedral at Detroit was obtained by the Austin Company on March 25th through Calvin Brown, Chicago representative. The organ is to cost $30,000 and is the gift to the church of William Barbour. Francis Mackay, organist and choirmaster of the cathedral, drew up the specifications.

The new three-manual organ built by the Moëller Organ Company for the First Church of the Evangelical Association, Indianapolis, Ind., was formerly dedicated on March 14th, by Hope Leroy Baumgartner, who designed the instrument.

The Austin Company have recently completed a four-manual organ for St. John's Lutheran Church, Reading, Pa., and a new instrument for the Unity Evangelical Lutheran Church, Chicago.

The American Photo Player Company recently completed a new model instrument which is to be known as the "Photo Orchestra." The instrument is designed to combine certain features of the Photo-player and the Robert Morton Orchestra and may be played with equal effect by hand or music roll.

The Estey Organ Company, through their Chicago representative, Fred E. Freers, has just closed a contract for a new three-manual organ for the Second Presbyterian Church, Bloomington, Ill.

The Hall Organ Company has secured the order for a new three-manual organ to be installed in the First Church of Christian Scientists, Fresno, Cal., and also for the Warren Memorial M. E. Church, Atlanta, Ga.

Ecclesiastical Music

EDITED BY

G. EDWARD STUBBS, MUS. DOC.

THE death of Dr. Varley Roberts, who was for thirty-four years organist and director of the choir at Magdalen College, Oxford, has not received, for some unaccountable reason, more than passing notice in musical and ecclesiastical papers in this country. Prior to the world catastrophe of 1914 a goodly number of American musicians interested in church music were in the habit of making pilgrimages to the mother country for the purpose of studying the best choirs. Oxford was, in the pre-war days, a musical Mecca to such men, and Magdalen Chapel a center of interest. Dr. Roberts shared with Dr. Mann of Cambridge, and the late Sir George Martin (whose death occurred after the beginning of hostilities), the distinction of being among the most influential of the leading Anglican authorities on all matters pertaining to choral tradition, and more especially to choir training. He was very widely known to American organists, and was most courteous and obliging to all whom he considered to be sincere students of the music of the Church of England. We are indebted to the Oxford Chronicle for the following:

"Dr. Roberts was born in 1841 at Stanningley, near Leeds, he had a varied experience in the art and science of music. After playing the organ at St. Bartholomew's, Armley, for six years, he was selected from a very large

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that they were not receiving enough for the support of themselves and their families, President Wilson asked them to do nothing because his Administration was about to reduce the high cost of living. If the high cost of living was not reduced, he said, he would ask for an increase in pay ample for themselves and for their families. But the high cost of living was not reduced, nor was the wage increase granted. They waited until January 28th when they took up the question again with the President and received no satisfaction at all.

"Later, the Director General of Railroads told the men he was unable to do anything because the railroads were about to return to private ownership. Then the men decided it was time to take the situation into their own hands."

There is a theory that "executive ability" applies to almost every ORGANization under the sun—we know a field of activity where the official we have quoted or someone like him, is terribly needed.

WE have often referred to the practical difficulties of holding regular congregational rehearsals for improving "congregational singing." Recently we gave an account of the Fall River attempt to turn congregations into choirs. The failure was only one of hundreds; for people (at least in this country) will not spend the necessary time and energy upon practicing. The only way in our opinion is to cut down the number of hymns and tunes, and through reasonable repetition allow the singing to work out its own salvation. The "silent worshipper" represents an influence that will always exist and that will always have to be reckoned with.

In England, especially since the war, there has been increased activity in this matter of congregational rehearsals. And, what is very important, there seems to be a growing desire to get rid of hymns that are of the "twaddling" kind.

The Anglican Church has no standard hymnal, consequently the "weeding out" process is far more difficult than in the case of the Episcopal Church.

Musicians sometimes blind themselves to the fact that the hymn itself is the important thing; the music is subservient. Tunes are twisted about with amazing freedom from one hymn to another, proving that music is continually being adapted to words that were out of mind during the process of composition.

The following, from the *Church Times*, gives an interesting account of a vicar's determination to get rid of "trash" in both words and music.

"In the village church I attend we have been having such congregational practices. The vicar himself has taken them in hand. He is by way of being a musical man: and that, no doubt, makes things easier for him. He has been preaching a course of Sunday evening sermons 'illustrated with hymns,' with, he tells me, one very significant result. He found that he could not teach people to sing even good hymn tunes to flimsy or unworthy verses, and that the only way to get his village people to be really interested in the tunes was to wed them—the tunes, I mean—to words that signified something, and to take trouble over explaining that something to them. So he took for his subject this Lent the 'Kingdom of Heaven,' pointing out that, while we pray that it may come 'as it is in heaven,' our present duty (as its inheritors) is to live here and now in as perfect a Kingdom of Heaven as we can. This led on naturally to the singing of Palgrave's fine words about the City of God to the equally fine tune from Este's Psalter to which it is set in the *English Hymnal* (464). Vision of that Kingdom is given only to the pure in heart so we tried to see how well we could sing the familiar tune *Franconia*, wedded in most books to 'Blest are the pure in heart.'

"The vicar said that he could only work out his hymn-sermons in this kind of way. Trashy words and thin tunes could not form part of the message God gave him to deliver. He had learnt to be very critical—especially of the words of the hymns. 'We must use our blue pencils drastically,' he affirmed. 'There has been such sad waste of time and energy in years past. We have been feeding our people on chaff, and that when there is such an abundance of good corn.' 'It needs winnowing,' I put in."

OF "silly" hymns some of those about the "Kingdom of Heaven" are the most irrational. How few people are "very critical" of the words they sing! The "chaff" has been eliminated to a large extent from many hymnals—but only during the past few years. Even now there is a vast amount of it, in spite of vigorous "blue penciling." The rubbish of bygone days still exists here and there, and there are hymns so "trashy" (as this vicar puts it) that they cannot convey any real "message of God," and cannot form the basis of sane and practical sermons.

That great master of facetiousness, Samuel L. Clemens, thought this matter serious enough to deserve the application of satirical humor. He probably heard in his early days entirely too much about white winged angels, and harps, and halos, and a heavenly land filled chiefly with palms, robes, crowns, stringed instruments, etc.

So Mark Twain made himself responsible for "Captain Stormfield's visit to Heaven"—a book that shocked the supersensitive, but made them think. He tells us that when the Captain got to the "cloud banks" he heard the voice of someone he knew sing out in a businesslike way:

"'A harp, a hymn-book, pair of wings, and a halo, size thirteen, for Captain Stormfield.'

"When they gave me my kit and I put on my halo I could have jumped over a house for joy, I was so happy. Inside of fifteen minutes I was a mile on my way toward the cloud-banks, and about a million people along with me. Most of us tried to fly, but some got crippled and nobody made a success of it. So we concluded to walk for the present, till we had some wing practice. We began to meet swarms of folks who were coming back. Some had harps and nothing else; some had hymn-books and nothing else; some had nothing at all; all of them looked meek and uncomfortable; one young fellow hadn't anything left but his halo, and he was carrying that in his hand; all of a sudden he offered it to me and says—'Will you hold it a minute?'

"Then he disappeared in the crowd. I went on. A woman asked me to hold her palm branch, and then *she* disappeared. A girl got me to hold her harp for her, and by George, *she* disappeared; and so on and so on, till I was loaded down to the guards. Then comes a smiling old gentleman and asked me to hold *his* things, I swabbed off the perspiration, and says, pretty tart—'I'll have to get you to excuse me, my friend,—I ain't no hatrack.'

"About this time I began to run across piles of those traps, lying in the road. I just quietly dumped my extra cargo along with them. I looked around and the whole nation that was following me were loaded down the same as I'd been. The return crowd had got them to hold their things a minute, you see. They all dumped their loads, too, and went on. When I found myself perched on a cloud, with a million other people, I never felt so good in my life. Says I, 'Now this is according to promises: I've been having my doubts, but now I *am* in heaven, sure enough.'

"I gave my palm branch a wave or two, for luck, and then I tautened up my harp-strings and struck in. It was grand to listen to, and made a body thrill all over, but there was considerable many tunes going at once, and that was a drawback you understand.

"There was quite a nice mild old gentleman sitting next me, and I noticed he didn't take a hand; I encouraged him, but he said he was naturally bashful, and was afraid to try before so many people. By and by the old gentleman said he never could seem to enjoy music somehow. The fact was, I was beginning to feel the same way; but I didn't say anything. Him and I had a considerable long silence, then, but of course it wasn't noticeable in that place.

"After about sixteen or seventeen hours, during which I played and sung a little, now and then,—always the same tune because I didn't know any other—I laid down my harp and began to fan myself with my palm branch. Then we both got to sighing pretty regular. Finally he says to me, 'Don't you know any tune but the one you have been pegging at all day?'

"'Not another blessed one,' says I.

"'Don't you reckon you could learn another one?' says he.

"'Never,' says I; 'I've tried to, but couldn't manage it.'

"'It is a long time to hang on to the one—eternity you know,' says he.

"'Don't break my heart,' says I. 'I'm getting low spirited enough already.'

"After a long silence, says he, 'Are you glad to be here?' Says I, 'Old man, I'll be frank with you. This ain't just as near my idea of bliss as I thought it was going to be, when I used to go to church.'

"Says he, 'What do you say to knocking off and calling it half a day?'

"'That's me,' says I. 'I never wanted to get off watch so bad in my life.'

"So we started. Millions were coming up all the time, happy and hosannahing; millions were leaving all the time, looking mighty quiet, I tell you. We laid for the newcomers, and pretty soon I'd get them to hold all my things a minute, and then I was a free man again and most outrageously happy."

Viewed from a narrow angle this "humoresque" approaches rather closely to the sacrilegious. Those of our readers who are unfamiliar with it as a whole may (from the part quoted) imagine it to be an eschatological farce.

But it is very far from that. In fact "Captain Stormfield" contains orthodox doctrines that have recently been emphasized in notable religious works published since the war.

A distinguished hymnologist has said: "Most people get their ideas of the after life from the hymns they sing." What a pity then that allegorical fantasies are given such unlimited prominence that all else is obscured.

Of the hundred thousand hymns in existence there is hardly a single one that embodies, even fractionally, the accepted teachings of eminent authorities on eschatology such as the Bishop of London, the Rev. Arthur Chambers, the Rev. J. Patterson-Smythe, and Canon MacColl of Ripon Cathedral, and others. Excellent as are many hymns in regard to such general subjects as Praise, Faith, Redemption, etc., the vast majority show a most astonishing lack of rational doctrine regarding our life after death.

If this were otherwise people would not be forced to search in monographs for instruction that should be furnished in hymnals. We wonder what the village vicar, whom we have quoted, thinks of the hymns usually selected for funeral services.

They almost all (excepting the Easter hymns) harp upon "sleep" and "rest"—yet the instant we die we become more wide awake than ever, and more active.

A MEMBER of the faculty of the Lawrence Conservatory of Music, Wisconsin, reminds us that in our previous articles regarding the *Benedictus es Domine* nothing was said about the use of the *Gloria Patri*. He asks, "Is the *Gloria* to be added as in the case of the Benedicite?"

This question brings to mind the difference between the rubrical directions of the English Book of Common Prayer, and of the American.

By the former, the use of the *Gloria* after the Canticles and after each Psalm is made compulsory, the wording being "shall be sung."

By the latter the use is optional, the rubric reading "may be sung."

We can, if we like, omit the *Gloria Patri* after the Canticles, and also after the Psalms, providing that we sing it after "the whole Portion, or Selection from the Psalter."

The rubric referred to may be found at the bottom of page 6 of the Prayer Book.

We doubt very much whether there is a church in this country where the option afforded by this rubric is taken into account for the purpose of shortening the services—or for any other purpose. As we have often observed in this column Anglican custom in choral ritual carries influence here; we could cite innumerable instances by way of illustration.

As far as abbreviation is concerned there would be comparatively little gained by the phrase "may be," excepting on certain days of the month like the twenty-seventh for example, when the Psalter for the day at Morning and Evening Prayer, together with the Canticles, require the *Gloria Patri* to be sung sixteen times according to the English rubric, which we follow by custom.

Then again, the new ruling of the Convention gives almost unlimited permission in the shortening of the Psalm selections, and further abbreviation is hardly necessary.

In this connection we would say that all organists, and indeed all churchmen, should feel grateful for the removal of the rubric immediately following the one under discus-

sion, and which may be found on the top of page 7 of the Prayer Book (the first of the set of three). In future this extraordinary permission regarding the *Gloria in Excelsis* will not be allowed. That it ever was permitted speaks volumes for the Puritanical influence that governed matters in 1790 when the first American book was compiled. Probably few "Episcopalians" of the present day have ever heard the climax of the Communion Office sung at the end of the Psalter for the day! But some years ago this astonishing inconsistency could be heard—chiefly (we imagine) in churches in Virginia.

Our apologies are due the Rev. Canon Douglas, and the Very Rev. Howard C. Robbins, D.D., for a confusion of their respective addresses on the late Horatio W. Parker. Owing to a secretarial error (for which we were not responsible) the manuscripts sent to this department were interchanged.

The address from which we quoted in the May issue was that of the Rev. Canon Douglas.

THE EDITOR.

Suggested Service Lists for June, 1920

1st Sunday after Trinity, June 6th

Te Deum in F ..... *Horsman*
Benedictus } Chant.
Jubilate }
Introit, O God who hast prepared ..... *A. S. Baker*
Offertory, Rejoice in the Lord ..... *Martin*
Communion Service in G ..... *Horsman*
Magnificat } in E flat ..... *Horsman*
Nunc Dimittis }
Anthem, O joyful light ..... *Tours*
Offertory, I will lift up mine eyes ..... *D. S. Smith*

June 6th.

The Horsman Te Deum is written in fine ecclesiastical style and is one of the best of moderately difficult settings. Martin's "Rejoice in the Lord" is an elaborate festival anthem, originally composed for the Festival of the Sion College Choral Union. It has great variety of dramatic and lyric singing, two well-written fugal expositions and a quiet middle section for solo quartet, which, however, will be found equally effective if sung by semi-chorus. Berthold Tours' "O Joyful Light" is one of the best settings of the famous medieval hymn, "O Lux Beata." The first verse is in 4/4 time, the second a quiet middle section in 3/4 time, which may be sung by the four solo voices. A four-part women's chorus takes up the third verse, which developes into a brilliant climax by the full choir. "I Will Lift up Mine Eyes" is an early anthem from the pen of David Stanley Smith, who has since more than fulfilled the promise of former years. This anthem is a good example of his individuality and style.

2d Sunday after Trinity, June 13th

Te Deum } in F ..... *Sinclair*
Benedictus }
Jubilate, Chant.
Introit, Blessed be the Holy Trinity ..... *Miles Martin*
Offertory, Thou shalt remember ..... *Parker*
Communion Service in E flat ..... *A. H. Brewer*
Magnificat } in E flat ..... *A. H. Brewer*
Nunc Dimittis }
Anthem, The path of the just ..... *Roberts*
Offertory, Hail gladdening light ..... *Martin*

June 13th.

The Te Deum suggested for this day is by a former organist of Hereford Cathedral and is a simple setting in the key of F. It was composed for the Festival of the South Shropshire Choral Union. Miles Martin's "Benedicta sit" is distinctly ecclesiastical in style, with perhaps a suggestion of Russian influence. "Thou Shalt Remember the Days of Old" is one of the late Horatio Parker's lesser-known anthems, although it possesses many qualities which entitle it to rank with his most popular works, such as "Behold Ye Despisers," and "In Heavenly Love Abiding." It dates from about twenty years ago, and was composed for the fiftieth anniversary of the Church in Auburndale. It is more frankly melodious than much of his latter work, at the same time showing the profound musicianship and technical skill which always distinguished his writing, even from the very beginning. The leading part in the anthem is taken by the baritone soloist in several passages of great beauty. The part is a true baritone part, being perhaps a trifle high for bass, although it can be "edited" a bit if the tessitura proves too high. The baritone appears in two solos and also as an obbligato with the choir; there is also a brief passage for four-part women's chorus, and one for the men's voices in four parts. We heartily commend this fine anthem to the attention of any choirmasters who are not already familiar with it. "The Path of the Just" by Varley Roberts is one of those exquisite short anthems in four parts in the writing of which the English composers of the past generation have never been equaled. Though very brief, it is a masterpiece of its kind. Sir George Martin's evensong anthem, "Hail Gladdening Light" is sufficiently well-known to require no further comment. If there are any choirmasters who are not familiar with it, we can only deplore the fact that they have remained ignorant of one of the finest choral works in the modern church repertoire. An interesting comparison may be made with the setting of the same old hymn, "O Lux Beata" made by Berthold Tours, and suggested for the previous Sunday. Both composers have mirrored the words in appropriate music, thereby following along somewhat the same lines, yet with entirely different material and correspondingly varied result.

3d Sunday after Trinity, June 20th

Te Deum } in A ..... *Naylor*
Benedictus }
Jubilate, Chant.
Introit, Lord of all power ..... *Barnby*
Offertory, I will extol Thee ..... *Hudson*
Communion Service in E ..... *A. S. Baker*
Magnificat } in E flat ..... *Stubbs Baker*
Nunc Dimittis }
Anthem, God that madest ..... *Fisher*
Offertory, The Lord will comfort Zion ..... *Hiles*

June 20th.

The Barnby anthem may, if desired, be sung without accompaniment. Charles M. Hudson's full anthem, "I Will Extol Thee" won the prize offered by the Nonconformist Choir Union a number of years ago. It is for four-part chorus, without solos, and follows conventional lines, the Fisher anthem, "God that Madest Earth and Heaven" is a simple setting of Bishop Heber's well-known hymn, with a short soprano solo, which in

adult mixed choirs will be more effective if sung by the alto. Henry Hiles's "The Lord will Comfort Zion" is an anthem of considerable length, in several distinct sections. There are several fugal expositions, a device of which this composer was almost too fond, as the beauty and virility of his themes frequently merited a more independent treatment.

St. John Baptist, June 24th

Te Deum in E flat.....*Boyton Smith*
(Benedictus not sung on this day.)
Jubilate, Chant.
Introit, The souls of the righteous.....*Macfarren*
Offertory, The voice of one crying.....*Garrett*
Communion Service in E flat.....*B. S. Smith*
Magnificat, Nunc Dimittis } in E flat.....*B. Smith*
Anthem, How beautiful are the feet.....*Handel*
Offertory, Lovely appear.....*Gounod*

June 24th.

G. A. Macfarren's setting of the beautiful lyric, "The Souls of the Righteous" is a very lovely one, albeit quite Mendelssohnian. Garrett's "Prepare Ye the Way of the Lord" is a very well-known anthem especially appropriate for Advent. It is melodious and direct, two qualities which always make for popular appeal. The Handelian "How Beautiful are the Feet" is for two so'o voices and chorus, and is from the Appendix to "The Messiah." It has been edited by William Hodge. The popularity of the soprano solo and chorus from Gounod's "Redemption" remains unabated. The beauty of the principal melody is equaled by the effectiveness from a vocal standpoint of the middle section of the solo.

4th Sunday after Trinity, June 27th

Te Deum, Benedictus, Jubilate } in F .....*Steane*
Introit, Behold I come.....*Atkins*
Offertory, O how amicable.....*West*
Communion Service in F.....*Steane*
Magnificat, Nunc Dimittis } in F .....*Steane*
Anthem, The day is past.....*Marks*
Offertory, O God of God.....*Le Jeune*

June 27th.

The Ivor Atkins anthem, "Behold I Come Quickly" should, if possible, be sung unaccompanied, as the organ accompaniment merely doubles the voice parts. It is full of dramatic contrast which will make it a worthy object of careful study and preparation. Christopher Marks's "The Day is Past and Over" is one of the most popular of evening anthems. It is one of the earliest anthems from this successful composer, whose work is always spontaneously melodious. The tenor and soprano soloists play an important part in it.

St. Peter, June 29th

Te Deum, Benedictus, Jubilate } in E flat.....*Garrett*
Introit, Thou art Peter.....*Palestrina*
Offertory, Blessed be God.....*Wesley*
Communion Service in E flat.....*Garrett*
Magnificat, Nunc Dimittis } in E flat.....*Garrett*
Anthem, The Lord gave the word.....*Handel*
Offertory, He was the morning star.....*Steggal*

June 29th.

Garrett's Morning and Evening Service are bound together in one volume, including also the Office for the Holy Communion. Much of the Wesley anthem, "Blessed be God" is in unison, with also a treble solo. "The Lord Gave the Word" is an elaborate chorus from "The Messiah," one of the less familiar numbers from that evergreen oratorio.

Reviews

REJOICE YE PURE IN HEART, Choral Prelude. By Leo Sowerby.

Leo Sowerby has within the past few years called attention to himself as one of the outstanding and most original talents among American composers, and it is a matter of congratulation to organists that he is sufficiently interested in the organ to write for it. Our average in organ music is distressingly low, and as a general rule, organ music lags behind other modes of expression. This is due to several conditions surrounding this particular phase of musical activity, which we need not enter into here. Suffice it to say that every composer who gives indication of a forward-looking point of view and of an effort to break away from the trite and obvious banalities of what a distinguished (and disgusted) visiting English organist has dubbed "the lolly-pop school of organ composition," should be welcomed and encouraged and his work given a hearing. Leo Sowerby undoubtedly belongs to this small but (we hope) growing class of composers, and his two Choral Preludes, recently published, are to be recommended to all organists who take themselves and their art seriously. The first of these Choral Preludes, recently reviewed in these columns, was founded upon a theme from a Motet by Palestrina. The second of them, just issued, is built upon Messiter's familiar hymn-tune, "Marion," usually sung to the words, "Rejoice Ye Pure in Heart," one of the best of processionals. Although the sources are so widely separated and so distinctly different, the two compositions have much in common. There is the same vigorous and virile musical imagination, the same freedom and spontaneity of utterance and the same intensely modern style and vocabulary. In his treatment of his themes and in his general style of composition (at least as exemplified by these two organ pieces), Mr Sowerby reminds us of Karg-Elert. And when we say that we do not mean that he is an imitator. On the contrary, his voice is one of the most original and distinctively individual of our contemporary composers, but no matter how original a writer may be there are always analogies and comparisons, and these Choral Preludes follow somewhat along the lines laid out by the older composer in, for instance, his Choral-Improvisation on "Nearer My God to Thee," written at the time of the sinking of the "Titanic."

The hymn, "Rejoice Ye Pure in Heart," with its firmly-knit melody and the ringing strains of its triumphant chorus, is a fruitful field for variation, and the composer has made the most of his opportunities. The opening measures employ the first phrase of the chorus as a kind of motto, proclaimed "in broad fashion; majestic style," on the Great, with the Crescendo Pedal open. The preluding extends over the first four pages, and then the theme is given out on foundation stops on the Swell organ, "in hymn-tune fashion." It is developed and varied with unflagging zeal and enthusiasm through many phases, employing many devices of the composer's art, though never falling into a pedantic or labored style. The capacities of the organ are exploited with great skill, and at the end, the hymn-tune is intoned by Full Organ, "in big style." Mr. Sowerby belongs to those composers, like Edward Macdowell and Percy Grainger, who believe in using their native tongue when marking the varieties of tempi and style, and his music is made more lucid and easily grasped by that means. It is always music, big with possibilities, full of imagination. Strong in the consciousness of his own power, the composer casts off the shackles of academic formulæ and boldly plunges into new fields, "rejoicing as a strong man about to run a race." As his creative faculties are vigorous and self-confident, so his music is not food for babes, but requires technical and intellectual experience on the part of the executant and a certain amount of musical maturity from the listeners.

THE SONG OF THE METRO-GNOME.
WHERE GO THE BOATS? } Two-part songs by William Y. Webbe.

Mr. Webbe recently won new laurels by carrying off the prize offered by the Madrigal Club of Philadelphia with his truly remarkable composition for unaccompanied chorus, "De Sheepfol'." These two choruses for children's voices prove that he can also write simple and spontaneous melody, sometimes a truer test of a composer's inspiration than more elaborately evolved compositions. Both of these songs are provided with piano accompaniments, and the voice parts are simple and easily learned and sung, quite within the compass of the average child-voice. "Where go the Boats?" is a setting of the familiar verses from Robert Louis Stevenson's "A Child's Garden of Verses," which has ever proved a strong temptation to composers. The gently rhythmic arpeggiated accompaniment suggests the flowing of the river and the passage of the boats. There are two verses, just alike, and at one point the sopranos divide for two measures into two parts. The lyric of "The Song of the Metro-Gnome" is a clever little poem by Elsie Hill, originally published in "St. Nicholas." It tells what the little brown Metro-Gnome, "hid in his funny, three-cornered home," said to Polly when she practiced. The steady "Tick-tock, tick-tock" is varied as the child plays too slow and too fast, and there is a descriptive element in the music which will make it most effective when the humor of the poem is properly brought out in the singing.

WHEEL IN A WHEEL.
LITTLE DAVID.
GOD'S HEAVEN.
SWING LOW, SWEET CHARIOT. } Arranged by Harvey B. Gaul.

The Negro "Spiritual" offers a rich field to the collector of folk-music, a field which has only lately been discovered by our musicians. Though its discovery is recent, there has been a veritable Klondike rush to these new gold-fields of music, and the arrangements and transcriptions of negro Spirituals are numerous and being constantly added to as fast as the ink dries on the paper. The first, and in some ways the most successful adapter of these old camp-meeting songs, is a Negro, Harry T. Burleigh, and much of the present vogue is undoubtedly due to the success achieved by his arrangements of negro melodies for solo voice with piano accompaniment. There is room for all comers, however, and there still remain many beautiful camp-meeting melodies and old slave-songs which have not yet seen the light of day in these more sophisticated music-centers. Many of the more familiar melodies, also, are capable of new arrangements and harmonizations. Mr. Gaul has taken one of the loveliest of these, "Swing Low, Sweet Chariot," made popular many years ago by the Fisk Jubilee Singers, and arranged it for unaccompanied four-part male chorus, with baritone soloist. With a few exceptions, the soloist carries the beautiful old melody, the other voices providing a colorful harmonic background with many of the characteristic negro traits of rhythm. Especially effective is a gently-rocking rhythm, typically negro. The other "Spirituals" in this new edition are also arranged for chorus of men's voices. "Wheel in a Wheel" employs the services of a tenor soloist, but the chorus plays a more important part than merely providing an accompaniment. The other Spirituals do not require a soloist. "Little David" is in some ways the most typically negro of them all. It has many verses, of which Mr. Gaul reproduces five, each with an infectious chorus. "God's Heaven" shows the influence of the white man's "gospel hymn" as do a number of these primitive songs. Mr. Gaul has made clever adaptations of the original material and has made a real and valuable addition to the literature on the subject.

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Dead to the theories of Kronecker and Einstein. To her the years of feudalism are as 1920. She can tell the height of Babel's tower to an inch and how the hanging gardens of Babylon were watered, from huge sprinklers or through a hose. We suspect her of having read through the Encyclopædia Britannica, for Mr. Hill says she "modestly and surely" reveals the erudition of "Sam" Johnson plus the something or other of Mme. de Staël. The fauna of the Malay Archipelago and the fauna of Melrose, Mass., are known alike to her. As a child she read that invaluable book, "Inquire Within for All you Want to Know," when other little girls gave tea parties for their dolls. We should not be surprised if like Gilbert's Major General, she knew cheerful facts about the square of the hypoteneuse.

Yet Mr. Hill plumes himself on his self-restraint as a reporter: "One must step gingerly even while strolling with Minerva, to avoid the reproach of over-praise."

AND how Jerry does talk! This is only a side remark to her visitor: "Out of the inflexible granite of circumstance, I carved, unaided, the career that I enjoy with every drop of blood in my body." Unaided? Think again, Mme. Farrar. Surely you are not ungrateful by nature. When you were a girl there were some that believed in your future and made it possible for you to leave Melrose and Boston. Mr. Hill must have misunderstood you. To quote his own words the "shock of her vigorousness" probably overcame him.

Who are her heroes? Voltaire, Frederick the Great (and not merely because he played the flute), and Alexander Hamilton. Let us hope that she did not derive her opinion of Hamilton from the play in which Mr. George Arliss figured. Nor did Mme. Farrar conceal her undying devotion to the American flag. This is reassuring to those who remember the years of the World War.

THE impression made by reading Mr. Hill's dithyramb, which should be read to music played on the bazooka, the new instrument formed by joining two pieces of gaspipe to which are attached funnel-like ends, is that Mme. Farrar is a *rara avis* among musicians because she is reasonably (Mr. Hill would say "unreasonably") well informed and interested in things external.

It is true that many singers, perhaps the great majority, are self-centered, not given to reading, indifferent towards all that which does not contribute to their purse and vainglory. Yet there have been, there are exceptions. Farinelli is reported to have been a man of varied accomplishments. Dr. Burney in the course of his travels met several that delighted him by their conversation. When he met Caterina Gabrielli he described her as the most intelligent and best bred *virtuosa* he had ever known, speaking like a well-educated woman, who had seen the world, not only on music but on other subjects. Pauline Viardot would have been a remarkable woman even if she had not sung. Van Dyck would have shone brilliantly, even if he had not gone on the stage, as a writer and a conversationalist. Roger, the great French tenor, was unusually well-informed.

Let no one pick up Mr. de Pachmann as a foolish person among pianists. Then there are Messrs. Rosenthal and Bauer, well-read, keenly alive to all that interests makind. We cite names at random. Is there a more stimulating talker, one that gives a more authoritative idea of mentality than Eugene Ysaye? It should also be remembered that a woman may be a great singer and yet be a Stoughton bottle at table or in the drawing-room.

WE mentioned just now the bazooka, invented by Sergeant Robert Burns, the organizer of General Pershing's Jazz Band. Mr. Percy Grainger will probably introduce this instrument in his next orchestral fantasy. The name alone should give it admission and prominence; it is more sonorous than marimba and probably makes a more unearthly, fear-compelling noise. There are coined words that suggest a plausible origin. "Simoleon," for a dollar, should be Greek, but one can vainly search Liddell and Scott's for it. Bazooka is oriental. The Bashi-bazouk, a mercenary of Turkish irregulars was notorious

for brutality. Bazouk (bozug) means "brain-turned," "disorderly." Hence no doubt "bazooka," as Eugene Field derived "corker" from the Greek word "Korka," meaning the adorable one.

SO Vicent d'Indy's "Legend of St. Christopher," announced some years ago as an oratorio has been produced at the Paris Opera as an opera. We are told that the voices have a secondary rôle; that there is an almost total absence of the lyric element. Not long ago M. d'Indy spoke contemptuously of cinema plays and would not discuss the question of writing music for them. Would not his Legend, since the mounting it was a difficult task for the stage manager and mechanics, and the orchestra gives the emotional significance, go well in a film theater, go better in fact, for then the audience would not deplore the lack of sung melody?

PUCCINI in London, awaiting calmly the performance of his three one-act operas, had little to say about them, but Signor Forzano, the librettist of two of them, was more communicative. It appears that "Il Tabarro" was composed at Puccini's country house at Torre del Lago in Lucca; "Gianni Schicchi" at Viareggio. Puccini has a sister who is a nun in the convent of Vicopelago. While he was writing "Suor Angelica," his brotherly visits were more frequent, so that she and the other nuns wondered. They hoped that his piety was growing as the result of their prayers. Finally they learned the reason of his many visits. When the opera was completed, Puccini played the music on the convent organ. The nuns wept with emotion and wished to hear the story. While they could not condone suicide, they prayed for the success of the opera on the opening night.

THE *Times* objected to Mr. Damrosch's third program in London because Mr. Albert Spalding played Wilhelmj's "Vandalistic" arrangement of the Good Friday music from "Parsifal."

"We are used to a good deal of 'faking' of Wagner's scores for concert purposes, but such a wilful perversion as this, which washes out practically all the characteristic color of the music and converts one of the most beautiful passages of orchestral ensemble into a sentimental solo with accompaniment, sets an example which will not, we hope, be followed in this country." Nor was the *Times* enthusiastic over Mr. John Powell's "Negro Rhapsody," for it took too long getting to business. "If is was.the negro tunes one would have thought they could have been introduced without quite so much ceremony; it was all too much like that moment on the stage when the chorus goes on expecting and pointing at the heroine, to give her time for one last look in the glass."

WE spoke not long ago of street cries. Steele in an early number of the Tatler (1709) mentions John Dennis, the critic, who, put out by performances of Italian opera, considered the nature of sounds in general, and made an elaborate digression on London cries, "wherein he has shown, from reason and philosophy, why oysters are cried, card-matches sung, and turnips and all other vegetables neither cried, sung, nor said, but sold, with an accent and tone neither natural to man nor beast." Was this written seriously, or did Dennis consider the matter in a treatise?

THE London *Times*, discussing Mr. Heifetz, was not vexed by the appearance of a concerto by Vieuxtemps and a sonata by Saint-Saëns on the program. The concerto and sonata as played by him are not "their own dull—but worthy selves; they are the vehicle merely in which wares are conveyed that have an intrinsic value; they have as little to do with the effect of the concert as any particular valses have with the success of the ball in which the débutante becomes the reigning beauty. The appeal is to those who like to watch a thing that is difficult and precarious to do being completely well-done, independently of any consideration about its being worth doing."

This is prettily said, yet we wish that the word "vehicle" had not been written here. We would prefer even "wheelbarrow" in connection with the musical wares that were carried. But "vehicle" is at present overworked by passionate press agents and tired critics, as is "acid test," as is "by and large." How many using the latter phrase know its original meaning?

DE QUINCEY, speaking of Sir Humphry Davy as having had a much larger and readier introduction into fashionable society than Coleridge, remarked: "To profess any one intelligible art or accomplishment, and in this one to have attained an acknowledged or reputed preëminence, is a far better passport into privileged society than to have the largest intellectual pretensions of a less determinate class." A leader in a branch of art that presupposes a high sense of beauty, he argued, "even in some art presuming little beyond manual dexterity," is sure of election into the exclusive circles. "Not merely a painter, therefore, but a fiddler, provided only he be the first of his order—nay, I doubt not, a 'chin-chopper' or Jewsharp player, if only he happen to exceed all other chin-choppers or Jewsharpists—will find himself a privileged man in comparison with the philosopher, or the very largest and amplest intellect that ever nature endowed or education expanded."

Was not this mention of a "Jewsharp player" with reference to Eulenstein—we think that was the name of a once famous virtuoso who was the rage in London and was befriended by the nobility? His life was adventurous and his own account of it in a little book is still good reading. Eulenstein? Unfortunately as we write we are far from books of reference.

REVIVALS are in fashion now in England. The Glastonbury Players brought to London John Blow's masque "Venus and Adonis," and in the garden of Merton Hall, Cambridge, Milton's own college, "Comus" was revived. The audience seated on two sides of a terraced slope looked down on a sunlit lawn. The musicians (strings, flute, and harpsichord) were in a booth behind. Then there is the revival of the famous "Beggar's Opera" at the Lyric Theatre, Hammersmith, last June, revived "in the only way possible to revive it with complete acceptance of its roguery and the irresponsible delight in a world filled with knaves but emptied of fools." Mr. Frederic Austin scored the accompaniments of the songs—how many did he retain of the original sixty-nine?—for string quartet, flute, oboe, harpsichord, with occasional use of viol d'amore and viol da gamba. The musicians of this orchestra were all women.

But this revival deserves more attention than can be given it here this month.

SOME one should translate into English for the benefit of organists and choirmasters, "L'Entretien des Musiciens" written by Gantez, Chapel master at many churches in France. The little book, abounding in sage advice and amusing disquisitions was published in 1643. Gantez has much to say about temperance, which in some eyes consisted in the practice of a musician watering his wine. Listen to this honest choir leader. "I tell you and assure you that woman spoils man, water spoils wine and the cart of the highway—especially those of Burgundy; for which the wines of Burgundy are not so heady as those of Provence, I maintain that the mixture of water is not good; water gives a face the color of the soles of the feet; it engenders only frogs, and is good only for women who wish to become obstructed that they may appear more white. Once, acting as vicar and giving myself drink, I was forbidden to throw water on the ground, because it would make the room unhealthy. Yet I was offered a glass nearly full of water. To get out of the affair honorably, I bethought me of a stratagem, which was to ask for a cloak because mine was torn. When I was told I was jesting, for mine was brand new, I replied: 'I beg pardon; do you not see that the elbows are all pierced?'

"The Literature of Organs and Organ Music"

Prepared for A. G. O. meeting at Oberlin, Ohio, 1920.

CHARLES N. BOYD

In browsing on the literature of music one gets the general impression that the organ herbage is luxuriant and abundant, that its flavor is full fine, that nourishment for old and young can easily be derived from convenient sources. But try such a diet exclusively for a few weeks, and this lovely general impression proves somewhat of a mirage. One's thought becomes saturated with quintadenas, legato, the inadequacy of American pedal organs, mounted cornets, gedackts and gedeckts, choral preludes, mixtures, the colorists, plainsong, pistons, the importance of rests, Pachelbel, consoles, and other items too numerous to mention. The authors who discuss organ building make slight reference to music, which is proper, as they are concerned only with the production of ideal instruments for musicians. The musicians seem to divide their attention largely between advising the organ builders of their shortcomings, and providing instruction for the youthful organ student. All these are praiseworthy aims, but they are chiefly responsible for the limited size of the average organist's library. The books in general remind one of the story concerning the boy who, at an early age, was specializing on moths. Feeling the need of instruction, he started out to find a book on the subject. On the strength of the title page which he saw in a bookseller's window he invested his entire savings in one volume, *The Young Mother's Complete Guide*. The purchaser of a book on some organ subject is not apt to get quite such a shock as this youngster must have experienced, but one is apt to find the organ book representative of three or four general types which are by this time rather well-worn.

Let us glance first at books on organ construction. The list is headed by the two elaborate volumes of G. A. Audsley entitled *The Art of Organ-Building* (Dodd, Mead & Co., 1905, $20.00). These two volumes total over 1300 pages, and, as the author claims, "form a comprehensive, historical, theoretical and practical treatise on the tonal appointment and mechanical construction of concert-room, church and chamber organs, profusely illustrated." Not every organist or builder is in sympathy with Dr. Audsley's personal theories on organ subjects, but regardless of individual opinions it must be granted that he has gone into the subject of organ history and construction with an interest and thoroughness that are seldom equalled. His latest book, *The Organ of the Twentieth Century*, (Dodd Mead & Co., 1919, $7.50), is a volume of over 500 pages on "all matters relating to the science and art of organ tonal appointment and divisional apportionment with compound expression."

A work which long held a deservedly high place was Hopkins and Rimbault's *The Organ: Its History and Construction*. Originally published in 1855, it was revised in 1870. Now mainly of historical value, it is still a mine of information, and has been industriously worked by more than one generation of younger authors. *The Recent Revolution in Organ Building*, by George L. Miller (New York, Charles Francis Press, 1913, $1.00), discusses modern developments, with special reference to the inventions of Hope-Jones.

The Modern Organ by Ernest M. Skinner (H. W. Gray Co., 1917, $1.25), is a clear statement of certain important matters from the view-point of a successful builder. The explanations concern only the modern instrument or recent theories. Wm. H. Clarke's *Outline of the Structure of the Pipe Organ* (Ditson, $1.50), enjoyed considerable vogue in its day, but is now over forty years old, and thoroughly antiquated. A rather long list of books on organ building might be quoted without adding much to the organist's store of information.

Turning to the historical department, we find first A. G. Ritter's *Zur Geschichte des Orgelspiels* (Leipzig, 1884, paper $6.65), one of the most widely accepted and quoted accounts of the organ and organ music up to the beginning of the eighteenth century. It is in two volumes, the first consisting of text and the second containing 136 musical examples.

The Story of Organ Music, by C. F. Abdy Williams, is one of the well known "Music Story Series" (Scribner's, $1.25). The author devotes 124 pages to the history of the instrument, form in music, Italian and German organ music, up to J. S. Bach. After him come chapters on French, Spanish, English, and Dutch organ music. Smart, Best, and Stainer are the last English representatives mentioned, and evidently no American organists or composers existed for Mr. Williams in 1905. In spite of this and other shortcomings the book is worth a place in the organist's library, as a general summary of organ music.

Cathedral Organists, by John E. West (Novello, 1899, $1.75), provides a lot of information concerning early English organists—not all dry history by any means. Dr. Tye was a "peevish and humorsome man"; an inebriate organist named Mudd burst out in song during a sermon in Lincoln Cathedral, and at Rochester seven anthems had been in rotation on Sundays for twelve years.

A book which imparts a certain amount of information in a curiously verbose and haphazard style is Henry C. Lahee's *The Organ and Its Masters* (L. C. Page and Co., 1902, $1.60). The relative space assigned to many persons and subjects is entirely out of proportion to their importance, and the author was evidently guided more by the material at hand than by a clear perspective of the work in hand.

A rather curiously-written book is H. Heathcote Statham's *The Organ and its position in Musical Art* (Chapman and Hall, London, 1909). It discusses organ structure, playing, acoustics, Bach and Mendelssohn, and the organ in oratorio and church, and closes with a chapter on W. T. Best and his playing. The author does not hesitate to announce his opinions boldly, and a considerable amount of chaff conceals some good wheat.

Summaries and descriptions of organ music might begin with the Kothe-Forchhammer *Führer durch die Orgel-Literatur* (Leuckart, $1.00), which has been brought down to 1909, perhaps later. In many respects it is a desirable catalog of organ music, with nearly 400 pages of titles and brief notes on important compositions. Naturally it is strong on German works; the Frenchmen are fairly well treated, better than the English (Best's orchestral transcriptions are not mentioned); the Americans are mostly ignored.

Pirro's *Johann Sebastian Bach; the Organist and His Works for he Organ* is available in an English translation by Wallace Goodrich (Schirmer, 1902, $1.25). Widor contributed the preface. Of the smaller books on Bach this is one of the most valuable, especially as it is concerned almost exclusively with the organ works.

The organ works of Mendelssohn have had a special attraction for the writers on organ music, and these works have had a full share of attention. Dr. Charles W. Pearce's *On Mendelssohn's Organ Sonatas* (G. Schirmer, $1.25), is one of the most valuable and readable analyses. J. W. G. Hathaway's *Analysis of Mendelssohn's Organ Works* (Reeves, $1.80), is more formal and less informing.

One of the best books we have is Wallace Goodrich's *The Organ in France* (Boston Music Co, 1917). Mr. Goodrich has not only a comprehensive knowledge of his subject, but in addition what most of the other writers of organ literature lack, an attractive literary

style. From the study of this book one not only gains a clear idea of French practice in organ building, but also the fundamental ideas which govern the adaptation of French organ music to specifications of other countries. Mr. Goodrich has the rare faculty of writing with enthusiasm and yet impartially, and his book can be recommended as one of the most informing and delectable on our list. Really this book is more complete than such a work as A. Cellier's *L'Orgue Moderne* (Paris, Delagrave, 1913). An interesting essay is Albert Schweitzer's *Deutsche und Französische Orgelbaukunst und Orgelkunst* (Breitkopf und Hartel, 1906), in which the author shows a rather strong preference for French methods of construction and playing.

J. I. Wedgwood's *Dictionary of Organ Stops* (Vincent Music Co., London, $2.50), first published in 1905, has already reached a fourth edition. It is a noteworthy book, evidently written with real enthusiasm, and the author not only describes stops in more or less detail, but quotes examples from many organs and often provides historical and etymological notes. Another *Dictionary of the Organ* devoted almost exclusively to stops, specially those of Continental organs, is Carl Locher's, which is now available in nine languages and Braille type for the blind. The English edition is translated from the fourth German edition of 1912 (Dutton, N. Y., $2.00).

Perhaps general methods of organ instruction are responsible for the considerable number of books on accompanying and registration, or perhaps it is because the average organ student dispenses with a teacher at such an early stage. At any rate, one of the best small books for the average organist's library is John Matthews' *Handbook of the Organ*, (Augener Ed. No. 9214, $1.00). In 200 pages the author has managed to condense a historical sketch, the essentials of organ construction, some elementary organ lessons, advice for registration, specifications, glossary, numerous biographies, and a guide through organ literature. In the latter detail the Augener publications are somewhat favored; in all other respects the author has been notably impartial, and quite up to date (1887). Readers who wish to test their knowledge of this book may do so by a supplement, *One Hundred Examination Questions for Organ Students* (Augener 10114, 25 cents).

E. Minshall's *Organs, Organists and Choirs* (Curwen $1.00) is planned for young English Nonconformist organists. It has some good suggestions but is much better adapted to English conditions than to ours. Organists who desire expert advice on the playing of liturgical services find a concise and authoritative exposition in Dr. J. Frederick Bridge's *Organ Accompaniment of the Choral Service* (Novello's Music Primers, two shillings). A much more pretentious book is A. Madeley Richardson's *Modern Organ Accompaniment* (Longmans, Green & Co., $2.50). As the author explains at the end of the book, he has attempted to show the possibilities open to the skilful player, but there is a dangerous tendency to over-ornamentation if the reader became too much impressed with the vistas pictured in these 200 pages. Niedermeyer and D'Ortigue's *Gregorian Accompaniment* is available in an English version by Wallace Goodrich (Novello, 1905, $1.50).

Arthur Page's *On Organ Playing* (Vincent Music Co., $1.50) has the sub-title "Hints to Young Organists," and in some ways offers good suggestions. It is, however, rather old-fashioned and cannot compete seriously with more complete and up-to-date treatises.

One of our earliest American books for organists is Dudley Buck's *Illustrations in Choir Accompaniment, with Hints in Registration* (Schirmer, $3.00), which dates from 1877. Unfortunately this work is completely antiquated, both as regards organs and the material of the illustrations, but the foundation principles are still good, and the style is quite fascinating. It would be well if some competent person would compile a parallel work for modern organs and music, going into the subject with much the same attention to detail that characterizes Buck's 175 large pages.

A book which experience has proved a boon to students is Clifford Demarest's *Organ Accompaniment* (H. W. Gray Co., 50 cents). It is the most concise, direct and edifying work of the kind we have yet encountered, and provides exactly the information the organist needs in his first accompaniment studies. It forms the ideal introduction to the longer and more elaborate works mentioned in this connection. Dr. A. Eaglefield Hull's *Organ Playing: Its Technique and Expression* (Augener, 1911, $2.00) is addressed "To organ students who esteem *rightly* their high vocation." It is replete with valuable suggestions for touch, fingering, tone color and style, and the excellently chosen musical examples cover a wide range of the best classic and modern organ music. Dr. Hull's fluency sometimes leads to such statements as "organ composers, like good vocal writers, usually frame their pedal passages so that they flow easily from the feet," but he is an enthusiast on his subjects, always in touch and sympathy with the most modern achievements, and this book must be regarded as one of the most illuminating of its class.

A recent book of great practical value is Everett E. Truette's *Organ Registration* C. W. Thompson and Co., Boston 1919). Written by one of the well-known founders of the A. G. O., and dedicated to the Guild it has in its favor several important points. First of these is its unusual fulness of detail; not many organists would have the patience to write 257 pages of such explicit explanation. It is thoroughly practical, the examples chosen being from music that is generally used and the directions cover all sizes of organs from one manual upward. It is conservative and sensible, suggesting abundant variety without inspiring a desire for sensational effects, and though evidently planned for students the book is a fine reminder to older organists who have grown attached to certain convenient combinations.

The very latest book on organ registration is Gordon Balch Nevin's *Primer* (Oliver Ditson Co., 1920, $1.50), which is a helpful and well-written book for students. Its particular feature is the absence of directions for the use of specifically named stops, and the insistence upon listening to tonal results from the pupil's first lesson.

The first book, apparently, of what will doubtless develop into a literature of its own is *Musical Accompaniment of Moving Pictures*, by Edith Lang and George West (Boston Music Co., 1920, $1.25). This little manual contains much of value to church as well as theater organists; such as the chapters on Mental Alertness, Improvisation, and Modulation. The suggestions for the repertoire would certainly have proved fatal to an organist had they been propounded fifty years ago. As a matter of course the question of registration is viewed from several new angles, and in place of the "Great to 15th" style we have recommendations of combinations for suspicion, hatred, cruelty, horse-races, and views from an aëroplane. This book is well worth reading.

We should also include the volumes of recital program annotations put forth annually by Messrs. Heinroth, Baldwin, Quarles, and others. These brief notes represent a lot of research, and are often extremely fortunate and clever in their wording. Some one would do organists a favor by compiling a volume of this material in convenient arrangement as a commentary on the best organ music.

In addition to these books, devoted exclusively to the given subject, must be mentioned such indispensables to the organist's library as the Spitta Bach biography, the two Schweitzer volumes, and Parry's book on Bach; the preface and notes to the Widor-Schweitzer and new Novello and Peters Bach editions; d'Indy's life of César Franck; *The Science of Musical Sounds*, by Dayton C. Miller; and the larger musical dictionaries, of which Grove's is doubtless the most useful to the organist.

AMERICAN GUILD OF ORGANISTS

·UNITED·STATES·AND·CANADA·
·FOUNDED·1896·
·AUTHORIZED·BY·THE·BOARD·OF·REGENTS·OF·THE·UNIVERSITY·OF·THE·STATE·OF·NEW·YORK·

FRANK J. SPICKER

GENERAL OFFICE, 29 VESEY STREET, NEW YORK

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The Convention



The third convention of the Guild, which was held at Oberlin, Ohio, on June 22d, 23d and 24th, was in many respects the most successful of them all. This was due in a large measure to the surroundings in which it took place and in a still larger measure to the very efficient and cordial hospitality of those in charge. Everything possible was done for the comfort and pleasure of the guests and every visitor to the convention carried away many delightful memories of the place and the event.

A more ideal spot for the holding of such a convention could not be found than this quiet little Ohio college town. The buildings of the college are modern and attractive in every respect and the campus is well-laid out and kept in immaculate condition. The beautiful trees add immeasurably to the charm of the spot, among them some truly remarkable elms and oaks. Among these beautiful surroundings and in this academic atmosphere the conventioners quickly found themselves

at home. With no distracting sounds or sights, the convention body preserved its identity throughout the three days. Some of the most delightful and profitable moments were to be found in the interludes between the regular sessions, when the spirit of good fellowship held full sway. In this particular the superiority of the small town over the big city as a meeting place for a convention of this kind was made plainly manifest.

Not by any means the least important feature which contributed to make Oberlin an ideal spot for the convention is the fine four-manual Skinner organ in Finney Chapel, upon which all the convention recitals were played. The instrument is ideally placed at the end of the hall with ample space and with no obstructions to interfere with the tonal ensemble. It is a fine example of the modern builder's art and as the programs given upon it were played by some of the most brilliant virtuosi of the present day, the recitals were an unalloyed delight.

Frederic B. Stiven was "host" at the Men's Building and looked after the comfort of his guests most efficiently, being prepared to act as room-clerk, porter, bell-hop, guide, philosopher and friend. Mr. Stiven is Professor of Music at Oberlin Conservatory of Music and is also organist and director of music at Calvary Presbyterian Church in Cleveland. He is an A. A. G. O. and also holds the degree of Bachelor of Music from Oberlin. For the past two years he has been Secretary of the Northern Ohio Chapter. In addition to his study at Oberlin, he was for two years a pupil of Guilmant and Widor in Paris. He will be one of the recitalists at the N. A. O. convention in New York City in July.

The week of June 21st was a banner week for the town of Oberlin. Not only was it the occasion of the Guild convention; it was also made notable, and to an even greater degree, by the arrival of a circus. The circus parade got under way just as Lynnwood Farnam was playing the concluding number of his long program, and reached the campus of the college just as the audience was leaving Finney Chapel. It was pathetic to note the mingled emotions with which the assembled organists listened to the strenuous notes of the steam calliope. Equally pathetic were the allegedly witty remarks called forth by the steam tooter. Through it all the virtuoso of the calliope played on serenely, apparently unconscious that her art was being exhibited before the most exalted tribunal of the organ world.

John Hyatt Brewer was telling Ernest M. Skinner about the four-manual Austin organ he plays in Brooklyn. "And then," he said, "there is what I call my 'chewing-tobacco stop.'" "What's that," inquired the famous organ builder, "the Spitz Flute?"

Oberlin is the home not only of unusually pretty girls, but also of sweet-faced old ladies who were among the most faithful attendants at the Guild meetings, especially the recitals. In the afternoons they wore flowered print dresses and carried parasols and in the evening they were attired in sober silks and bonnets with black velvet ribbons. After one of the recitals, one of these old ladies fell into conversation with a visiting organist, who complimented her upon the town, the trees, the college and the organ. "Yes," she said, "it is a fine instrument. I like it all, except that awfully loud stop.'" "Oh," said the organist, "you mean the Tuba Miserabilis."

Many of the conventioners will wonder how that chess game came out. It was between Mr. Skinner and DeWitt C. Garretson and was played on a "board" enclosed in a small leather pocket-book, or wallet. It had apparently been going on for days and gave every indication of outliving the convention. Moves were made at the rate of not more than two, or at the most three, a day. After carrying the wallet around in his pocket for several hours, the contestant would evolve a move and hand it over to his opponent who would then probably study over it until the next morning, when it would be passed across the breakfast table. In this manner did they while away the tedium of recitals and discussions of official and other organs, standardization of the console, examinations, and what not.

One hundred and thirty-one names were signed on the Registry Book in the Men's Building. The states represented were Massachusetts, New York, Ohio, Minnesota, Connecticut, Kentucky, Pennsylvania, Michigan, Indiana, California, Iowa, West Virginia, Florida, Nebraska, California, and Illinois. Deans of eight Chapters were present: George W. Andrews, of Oberlin (and the Dean-elect of Northern Ohio, Henry F. Anderson,) J. W. Norton, of Illinois; Rowland W. Dunham of Central Ohio; Sidney Durst of Southern Ohio, Alwyn T. Davies of Northeastern Pennsylvania; F. A. Mackay of Michigan; Dewitt C. Garretson of Buffalo and George Alexander A. West of Pennsylvania. Among the delegates who travelled the longest distance to attend the convention were Charles H. Lawrence of St. Augustine, Florida, Mrs. E. R. Zabriskie and Miss Henrietta Rees of Omaha, Nebraska, and Miss Pearl Malsfaey and Miss Alice Cullen of Los Angeles, California.

The only disappointment of the convention was the inability of Charles Heinroth to present the program for which he was scheduled. Mr. Heinroth had made a special trip to Oberlin during the week previous to the convention to practise on the organ, but on returning home was attacked by neuritis and was compelled to take a rest from all playing and to cancel his engagement. When this became known there were many requests that Lynnwood Farnam change the date of his recital from Thursday evening to Wednesday morning and this Mr. Farnam very kindly consented to do, thus giving an opportunity to many to hear him who would otherwise have been compelled to leave the convention before his recital.

Another change in the program was consented to, by Mr. Schlieder. Many of the delegates had to leave before the Thursday afternoon session, so Mr. Schlieder gathered them together at the close of Mr. Zeuch's program on Wednesday evening. They repaired to Wanner Hall, where Mr. Schlieder expounded his theories on improvisation until long past the hour when organist's conventions usually go to bed. Mr. Schlieder repeated his talk at the regular time on Thursday afternoon and there were not a few conventioners who availed themselves of the opportunity thus given to hear him twice.

The recitals were given in Finney Chapel, a large hall of perfect acoustics, but the papers and discussions were held in Warner Chapel, a smaller auditorium, sufficiently large to accommodate the convention comfortably, but small enough to provide the right atmosphere of intimacy.

An analysis of the recital programs throws an interesting side-light on the kind of music that organists are interested in. The American composer came in for a goodly share of attention. Thirty-eight compositions

were played in all, of which eighteen were by Americans. Two of Eric DeLamarter's numbers are still in manuscript, his own "Intermezzo" and Herbert Hyde's "Le Bonheur," while another has but just been published, Leo Sowerby's "Choral Prelude on a melodic fragment by Palestrina." All three of these composers are living in Chicago. Sowerby was also represented by his recently published "Carillon." George W. Andrews, Dean of the Northern Ohio Chapter, and the "grand old man" of music in Ohio was represented twice by his first Sonata and also by his "Aria." Dr. Andrews was present and was compelled to acknowledge the cordial applause that followed both of these numbers. Rollo Maitland, more than any other recitalist, paid his respects to the American composer. In addition to Mark Andrews's second Sonata, he played pieces by five Philadelphia organists,—Henry Fry's "Siciliano," Ralph Kinder's "Caprice," Russell King Miller's "Scherzo Symphonique," Stanley Addick's "Impromptu," and Kannerstein's "Prelude in F sharp minor." He himself was also represented as a composer with his "Concert Overture." Pietro Yon had two numbers, "Echo" and "L'Organo Primitivo," the latter played twice. Other Americans were Alexander Russell with "The Bells of St. Anne de Beaupre," Spalding Stoughton with "By the Waters of Babylon," Charles Albert Stebbins with "In Summer," and H. B. Jepson with a Toccata. Another composer present to share in the applause was James H. Rogers of Cleveland, whose "Concert Overture" was played by Edwin Arthur Kraft.

Bach was represented by two Preludes and Fugues, a Choral-Prelude and the Toccata and Fugue in D minor. There were only four transcriptions in the thirty-eight pieces, the Schumann "Abendlied," the Rimsky-Korsakoff "Hymn to the Sun," the Kannerstein "Prelude" and Tschaikowsky's "Marche Slav."

The late unlamented Max Reger was conspicuous by his absence and the re-appearance of the name of Sigfrid Karg-Elert was welcomed. The modern French school came in for a full share of attention, of course, with the formidable Vierne Third Symphony, played in its entirety, and shorter pieces by Widor, Vierne, Bonnet, Gigout, Cesar Franck, Jongen, and Roger-Ducasse, as well as the classic Saint-Saëns. The only Rheinberger Sonata was one which happened to have been written by Josef Renner, who with Thiele and Karg-Elert, were the only representative of the Germans. English composers appeared only on the program of Edwin Arthur Kraft, who played pieces by Hollins and Lemare. The one Canadian on the list was Healy Willan, whose "Passacaglia and Fugue" was played by Lynnwood Farnam.

The convention was presided over by Dr. Victor Baier, the Warden-elect. At the opening session on Tuesday morning, Dr. Baier was introduced by Dr. George W. Andrews. The address of welcome was delivered by Dr. Henry Churchill King, President of Oberlin College, who made special note of the fact that Oberlin has always laid emphasis upon the cultural and æsthetic side of education and that it has for many years been a musical center from which has radiated an influence that has made itself felt in many parts of the world. Dr. King welcomed the Guild to Oberlin most cordially.

Dr. Baier then read the following message from Warden Demarest:

Fellow Members of the A. G. O.

Unforeseen events have intruded upon my plans and made it impossible for me to be with you at this Convention. It is indeed a great disappointment to me. Although I cannot talk to you as I should like to do, I send you this message to be read by your honorable Treasurer and the Warden-elect who will take my place.

Two and a half years ago we met in convention in New York under war-time conditions and had a most successful time. It is fair to assume that this Convention will be even more of a success. In accepting the hospitality of Oberlin College we have obtained an ideal place for our meeting. Conveniently located amid beautiful surroundings and possessing a fine organ, Oberlin College has generously given us her best.

You come here for the purpose of clasping hands in the renewal of friendships and making new acquaintances, to give encouragement and cheer to others and in return to receive inspiration from hearing artists perform and masters tell how to do things.

May you all have kindled a new enthusiasm for your work and return to your homes enriched by these days of communion together. If this enthusiasm shall continue and grow into actual living expression, then what you do is not done like a daily task to be gotten rid of, but is done with a higher purpose to add beauty to the life of the community in which you live and labor. If this be your aim, work becomes a pleasure.

So I bid you welcome at the opening of this our Third Convention and trust that these enjoyable days will result in bringing the Guild into greater usefulness and prosperity. With cordial greetings to all,

CLIFFORD DEMAREST,
Warden.

After reading Mr. Demarest's message, Dr. Baier made a few remarks in regard to his plans for the coming year. "Naturally you want to know," he said, "what policies I intend to pursue during my wardenship. Twenty-four years ago the A. G. O. was organized with a definite object in view, to further the cause of church music. The same year the guild was incorporated and recognized by the regents of New York as an academic body with the right to give certificates for associates and fellows. This work has been going on slowly ever since—altogether too slowly. I will admit that in the last few years matters have been improving, thanks to the efficient work of Mr. Hedden, the chairman of examinations. But a great many of us do not realize the importance of these examinations—that they are the backbone of the guild and uphold the dignity of the organization. That motive has been lacking, I am sorry to say, with some of us, and in order to keep up and further the dignity of the guild we must instill business methods into the chapters and the guild at large. Several chapters have disbanded for this very reason. In electing your officers see that the secretary and treasurer have some business ability especially the treasurer. My dealings have been largely with treasurers, so I know what I am talking about.

"Referring once more to the examinations, I want to say that the clergy and laity must be given to understand that a number of the guild holding a certificate stands for something—that it is not a mere "scrap of paper"—that it stands for merit, ability and efficiency.

"The test is a strenuous one and means hard work and study. It is on the same lines as the R. C. O. of London and it is one of my ambitions to have the R. C. O. recognize our certificate the same as we honor theirs.

"We all know that our profession is the poorest paid of them all and yet it takes just as much time and money to learn that profession thoroughly as it does that of a physician, lawyer or clergyman. But we are not recognized. Why? Because we do not fraternize or stand upon our dignity, rights and merits.

"So I trust and hope that this, our third convention will bear fruit in this direction, and that there may be discussions on the points I have mentioned, so that we may ultimately gain our end.

"I will say in conclusion that it is my intention to visit, as far as it is possible for me to do so, the different chapters during my term of office to discuss with them the various problems that may come up from time to time. I hope that you will all have a most enjoyable time and will go away greatly benefited by what has been discussed and enjoyed."

At the conclusion of Dr. Baier's speech, he introduced Professor Edward Dickinson, of Oberlin College, who read one of the most scholarly and interesting papers of the entire session. Dr. Dickinson's subject was *The Organist and Choirmaster in Religious Service*, a subject upon which the author of *Music in the History of the Western Church* is an acknowledged authority. He said in part:

"The clew to the whole duty and action of the choirmaster is in the conception that he, like the clergyman, is a minister of religion. His art is used not to arouse artistic pleasure but to promote the spirit of piety. The aim of church music, unlike other forms of music, is to aid a purpose other than its own advantage. It is not mistress but servant. The church accepts music, like all art, as a help in the accomplishment of her supreme ends, and she has therefore the right to prescribe the duties of music and the manner in which those duties shall be performed. The supreme duty of the church is to bring men nearer to God. Anything in architecture or painting or poetry or music that would turn the mind away from this endeavor is false and injurious. The fascinations of beautiful form and color and sound have such an enormous power over the mind that the claims of faith, the desire for holiness, may lose their force in face of the seductive charms which art offers to the eye and ear.

"At this point, therefore, is found the 'problem' of church music.

"Music is able to unite with religion only because the two have something in common. Both appeal to the emotional faculty. The heart of religion is not primarily in the understanding or the will, but in the feeling nature of man. Theology, dogmas, creeds are matters of the understanding; the essence of religion is faith and the support of faith is in the intuitive conviction of the soul. Music acts upon the emotional nature directly, while painting and poetry act upon it through the medium of experience and representation. Music is of all the arts best adapted to suggest ideas of eternity and infinity and therefore is the medium best suited to express the longings of the emotional nature. No other art can so fully realize the joy and peace that come from believing. For this reason music has been the chosen means of religious expression in all times and nations.

The practical difficulty in the administration of church music lies in distinguishing between æsthetic impressions and devotional moods. The powerful effect upon the senses which music produces must not stop with mere musical gratification. Music in concert hall, theater and home circle is an end in itself. Not so in the church, where music must be conceived and performed as an agent to another end, that of the promotion of piety and the spirit of worship. To establish and maintain this relationship, to reduce music from an end to a means, is the great difficulty which confronts the church musician.

"A few principles must be kept in mind. The first is that the style of the music must be ecclesiastical, for there is, in a general way, a distinction between religious style and secular style. Music has an immense suggestive power and in this lies the opportunity as well as the peril. Music in the course of the ages has gathered certain associations and it is important to avoid a music that carries obvious theatrical or other worldly suggestions. The music that bears distinctly churchly associations must be employed. Ecclesiastical authorities, compilers of hymn-books, etc., have agreed to omit compositions borrowed from operas, love songs, military songs and the like. Certain rhythms and instrumental effects are also out of place.

"There must be unity in the service. The minister and choirmaster must coöperate. The organist or choirmaster can easily ruin the effect of a solemn sermon, Scripture reading, or prayer. Even in a non-liturgical service the conception of unity, appropriateness and dignity must be maintained and the surest safeguard against allowing the musical service to act merely as a musical entertainment is in making it appear that in anthem, solo or hymn the words are paramount. The song must be felt as a means of delivering the sacred text. The congregation must know the words; either familiar words must be chosen, or the words must be printed on the leaflet or else read by the minister. The words must also be those that apply to the need of the whole worshipping body—words that apply to an exceptional experience or situation, such as certain oratorio airs, must not be used. The whole idea of a religious service is that individual distinctions must be kept out of sight, the individual lost in the mass. The ideal church choir, therefore, is a chorus. In solos the personality must not be exploited. The singers are simply representatives of the people in the office of prayer and praise.

"A great difficulty in the way of the church musician in carrying out these principles lies in the lack of appreciation of them on the part of the congregation. Here the minister should help. A tactful and intelligent sermon from him on the subject would often work wonders in bringing the people into sympathy with the aims of a truly consecrated choir leader."

The first event of the Tuesday afternoon session was the reading of Ernest M. Skinner's paper on *America's Contribution to the Art of Organ Building*. Mr. Skinner was present as representative of the Organ Builder's Association of America, of which he is President. His address was full of good sense and was well salted with the epigrammatic wit which is a characteristic of America's most distinguished organ builder.

Mr. Skinner said that he did not believe that the organ builder had one point of view and the organist another, saying that he would rather emphasize an identity of motive and ideals and an agreement in a common purpose. "We are living in a significant day," he said:

"We are pioneers in a period of transition. The advent of electricity has completely revolutionized the organ, mechanically and tonally. It is inevitable that it will do as much for organ playing. This is obviously so, since its two elements, technique and tone color, are almost completely reorganized.

"As is inevitable in any progress, we have doubters and pessimists, both as to builders and players. People are apt to forget that a tradition is nothing but a stale precedent. Gluck, in all his simplicity as we hear it, was called a revolutionist. His successors were in turn characterized in the same way and we are still at it with Richard Strauss and Debussy. So Barker with his pneumatic lever had to go to France for recognition. England produced the swell-box. The last to take it up was Germany. Rheinberger refused to have anything to do with the swell-box. France to-day cannot be interested in the electric action because first attempts were disastrous failures and the ancient tracker-pneumatic and the ventil system are still in vogue. The Gregorian music in the French church, with its sanctuary choir and its antiphonal response from the great gallery organ, as improvised by the French organist, is in my belief the most impressive church music to be heard anywhere in the world, but its character does not depend upon detailed effects or a speedy action. The dignity of the mass effects, the acoustical advantages contributed by the great buildings, would be wholly absent in an inferior edifice, which fact in no way diminishes the quality of the effect or the musical achievement.

"England produced the swell-box, but the method of control was awkward and cumbersome. The chorus reed developed by Willis was a great and permanent accomplishment, and to England belongs the credit of first breaking away from the antiquated tracker action both by the Barker penumatic and by the tubular action. A Frenchman invented the tubular idea, but the English developed it. The English also developed a most admirable form of console, including the Wesley Willis concave and radiating pedal board.

"What, then, is America's contribution to the art of organ building? I ask your careful attention to the statements I am to make, and I have a good reason for making this request.

"When a man composes a piece of music his name goes on every copy that is published, and it is his, and, good or bad, his is the credit. A contribution to the art of organ building does not bear its author's name. If he says nothing in particular, he soon sees it claimed by another, usually an emigrant; so by and by these statements come to be matters of current belief, and are published in works on the organ, and the real producers of valuable contributions to the organ may be forever deprived of the credit for their work. No one considers an author or composer unethical who protests infringement of copyright, so I have ventured to see a perfect analogy in the crude stealing of other men's ideas by the type of builder who hails from overseas and claims to be the originator of everything new.

"Also, I find a remarkable degree of carelessness on the part of those who write works on the organ. They are prone to give one man credit for work done by another. The most widely circulated work on the organ published in years was written by a man who claimed everything that had been done in our time, but he got a friend to pose as its author, and the signature of authorship is a fraud. These men, by weight of their reiterated statements, and the thickness of their books, are soon looked upon as authorities on the subject of organ building. If anyone desires to become an authority on the art of organ building, I know of no greater disqualification than to be a builder or a player.

"France occupies a high historical position with regard to the organ. England occupies a similar one. The period of transition through which we are just passing has given the United States the opportunity to make for herself as great a position in the art of organ building as any nation ever held. I believe she has earned it and, so far as I am able, I intend to see that she gets it. I have a very good reason for doing this. The organ can never again be advanced as it has been during the thirty years just passed. This is the last call.

"Now for a few particulars concerning America's contributions to the modern organ.

"The electric action as made in America is wholly American. I do not mean that there are no good actions elsewhere. But I do say that America has the oldest perfected electric action and America produced the first successful and reliable electric action that was ever put together. America produced, I believe, the balanced swell. I know America produced the first and I believe the only successful electric swells.

"America produced the individual valve wind chest, which we have come to regard as indispensable, inasmuch as the clumsy, sticking slides are eliminated and replaced by the silence and instant operation of the modern American chest, which gives every pipe an independent wind supply. America also produced the centrifugal organ blower. As far as I know George S. Hutchings was the pioneer in this. The employment of the centrifugal blower is almost universal in America.

"The type of adjustable combination action most used in America was germinated by a Frenchman, partly developed by an American, very much refined and further developed by a Canadian, and completed by an American, who gave an individual pneumatic to each combination.

"The early electric actions were unsuccessful because too much dependence was placed upon electricity alone. The amount of force exerted by the electro-magnet in a well-designed organ action bears about the same proportion to the total power of its pneumatics as the lifting power of an elevator bears to the effort required to start and stop it. The successful action combines electricity and air power in a remarkable degree.

"I regard an absolutely silent action as the last remaining step to be accomplished mechanically. It is no slight task to achieve absolute silence in an action operating on a high wind pressure at the speed required by the modern organist. I say "modern organist" because, however great the organist of a former generation may have been, we know that the mechanical hindrances of his day would stand in the way of his exceeding or equaling the best men of our time. If you doubt that, it is well to remember that the leaders of any day are measured by comparison with their contemporaries. Perhaps the phonograph will change this and the artists of our age may be compared with those of a future one. I think it would be interesting to hear records of the playing of Liszt or Paganini, and to compare them with the performances of Rosenthal and Heifetz.

"I think, all things considered, the organ builders have been fairly prompt in appropriating the electric current and adapting it to their own particular purposes.

"What shall I say of what America has done for organ tone? I think I may justly say that she has done about as she wanted to. America produced the first diapason that would balance the Willis reed. She has reproduced every one of the orchestral wood winds and the 32-foot reed as we know it. The foreign 32-foot reed is made of metal and its tone is thin and of small account. Practically all of the very soft stops we like so much are of American origin and practice.

"I think America has imparted to the organ much of the temperamental qualities peculiar to the violin.

"I am very happy to say that the scheme of using one rank of pipes in fifteen different places is imported. We once deplored this scheme in the cabinet organ which had two sets of reeds and a row of shiny knobs extending across the entire width of the instrument except for the small space reserved for the facsimile of a gold medal awarded to its builder at the centennial exposition in Philadelphia in 1876.

"I have spoken in the past of standardization, but I quit because something told me that he who would unduly hasten the processes of evolution was more or less of an ass, and I didn't want to qualify, but that was some time ago, and now I am going to speak of it again. It is commonly agreed that the orchestra is the sun in the musical universe. Let us see how we can work up an eclipse. Orchestral color comprises standardized symphonic instruments. The composer knows his colors. Suppose for our purposes we imagine an orchestra in which all the instruments are 50 per cent. off color. How would you like to be the conductor? How will the composer invent effects to give them permanence with unknown voices? How would any two orchestras ever reflect the composer's thought or parallel each other? They could never do so. The opera and orchestral work would then be as ambiguous as the organ composition.

"As time goes on I believe organ building will crystallize into a common form, in which all its units are as definite in identity as the symphonic instruments. The composer can then employ his color to make the picture he wants and the organist can recreate it exactly as the composer intended. The same latitude for interpretation would remain to the organist as to the orchestral conductor. No one thinks the conductor is cramped because his registration is not *ad libitum*. How he would be criticized if he ventured to give the clarinet part to the English horn and the latter to the clarinet! I believe we would gain much by giving the composer a voice in the color scheme of his own inventions, and it is in this direction that the future will carry our successors. Broadly speaking, neither composer nor organist now has a voice in the character of his medium.

"Would that I might live in a day when the organ is as scientifically exact, in all its elements, as is the orchestra! I am sure that player and builder would unite to this end if they could but see its effect on organ music and its public, in a time when every city, town, and village has its concert hall organ and corporation organist.

Following the reading of Mr. Skinner's paper there was an animated discussion of the subject, the principal participants in which were Dr. Brewer, Rollo F. Maitland, and Hope Leroy Baumgartner. This discussion was cut somewhat short by the arrival of the hour for the first convention recital, and the organists immediately adjourned to Finney Chapel, where they listened to an intensely interesting and well-played program by Eric DeLamarter of Chicago. Three of the compositions were by Chicago organists, and two of them were in manuscript, Herbert E. Hyde's delightful "Le Bonheur" and Mr. DeLamarater's own "Intermezzo." There was also Leo Sowerby's "Choral Prelude on a melodic fragment from a motet by Palestrina," a Choral-Prelude by Bach, and the very dramatic "Poeme Tcheque" by Bonnet. Dr. Andrews' sonata was given a spirited performance which aroused great applause, which the composer acknowledged.

The evening of Tuesday was devoted to a recital by Charles M. Courboin. Mr. Courboin's program, played without notes, was full of the individuality and variety which always distinguish his playing. Mr. Courboin's program was essentially "romantic," as would be expected from him. He is one of the foremost exponents of the music of Cesar Franck, and two compositions of the Belgian master were on the program, the "Andante" from "Grande Piece Symphonique" and the "Piece Heroique." There were two pieces by Pietro Yon, "Echo" and the increasingly popular "L'Organo Primitivo." Two other contemporary Americans represented were Rollo Maitland, with a fresh and inspiriting "Concert Overture" and Alexander Russell with an extremely interesting "Bells of St. Anne de Beaupre." The recitalist paid his respects to Bach in a brilliant rendition of the Toccata and Fugue in D minor, and the program closed with Gigout's "Grand Choeur Dialogue." It had been announced before the program that Mr. Courboin would have to leave immediately upon its conclusion in order to catch a train, but he was compelled to linger a few minutes to acknowledge the enthusiastic applause.

Wednesday was a great day for the conventioners. There were three recitals to be listened to, several papers to be read, a number of free discussions to be indulged in, an automobile ride about Oberlin and the surrounding, country and the "banquet," which differed from other meals in "The Commons" by virtue of grapejuice cocktails and other "trimmings."

The first paper of the day was Warren R. Hedden's on "Guild Examinations." Mr. Hedden has been Chairman of the Examination Committee, next to the Wardenship probably the most important position in the Guild hierarchy, since 1914. His paper and the discussion which followed it were pointed by his rather caustic but not unkindly wit, and the morning session proved to be one of the most important of the entire convention. Mr. Hedden's paper was as follows:

"There is no doubt that you are all so familiar with the history of the Guild that an exhaustive account of the inception of its Examinations is quite needless at this time. However, some observations in regard to our Academic purposes may not be out of place. As you know, we are probably the only organization in this country which is conferring titles, after examination, upon organists exclusively. In planning this work, some twenty-five years ago, there was no model to follow unless we adopted the plans of the Royal College of Organists, of England, and the bond of a common language as well as similarity in educational schemes were factors in the acceptance of the general system of procedure which had met with so great success in the land across the sea.

"We have no doubt noticed the growing desire of musicians for such titles as Doctor or Bachelor of Music, neither of which may perhaps require especial virtuosity as an instrumentalist, and we have been distinguishing the members of our own profession by the conferral of our own particular titles of Fellow or Associate, both of which indicate to the public in general that the possessor is a performer of special quality, upon the 'King of Instruments.'

"Up to the present time the title of Fellow has been conferred upon one hundred and forty members, and the Associate upon about four hundred and fifty-five,—amounting, in all, to very nearly, if not quite, one third of the entire membership of the organization. This large percentage of Academic members is a powerful safeguard for the welfare of the Guild, and the perpetuation of it's best purposes.

"Each year there is a considerable percentage of musicians of mature age and established reputation among the candidates for examination, which is an indication that people of experience hold our annual tests in respect, and deem our titles to be worthy of attainment.

"This year the Examinations were held in sixteen centers in the United States, and also at Toronto, Canada. The participation of Canadians in the work is an interesting feature. Our date is as near June 1st as possible, which seems to be the most convenient for the largest proportion of the candidates, but still conflicts with college examinations in some places. To avoid this condition would be difficult. If our date was placed later in June it would be impossible to notify candidates of the results of their ordeal before the summer vacation, as is now the custom, which has come into acceptance because of the general demand that results shall be announced at the earliest possible moment.

"This entails a heavy strain upon the examiners at Headquarters and myself, but we are glad to have the matter cleaned up as far as possible before taking our own vacation.

"Occasionally there is a request for examination at some irregular date, but this involves too much labor and expense. To establish a second session each year we need a much larger number of candidates than we now have.

"Our population is more than two and one half times that of England, but in that country there are at least ten times as many candidates per year at the examinations of the Royal College of Organists as we have. This condition demands that we cultivate a larger demand for the higher achievements in our profession. Our salaries are better than those paid in England, as a rule, but our membership is less desirous of academic achievement, and we have perhaps too little respect for scholastic excellence, unless coupled with unusual virtuosity.

"I am quite sure that our examiners are more lenient than those of England, or, is it possible that our candidates are so superior that we usually pass about one half of the aspirants, while in England the percentage of happy ones is only from fifteen to twenty-five per cent of those examined?

"Many of our candidates exhibit extreme nervousness at the sessions, suggesting that they are not at all confident of the quality of their preparation, although the requirements are invariably published eight months in advance, and they have varied but little in recent years. Nearly all gain fairly respectable marks for 'accuracy' in playing the 'prepared pieces,' but the awards for interpretation are sometimes not very high.

"Considerable carelessness is apparent in the lack of preparation for the test of reading a vocal score, such as is to be found in anthems, but perhaps the worst performances are heard in attempts at 'transposing,' in which accomplishment very few candidates show facility. On the other hand, there is often a very deplorable nonchalance in regard to this very worthy accomplishment. How often our choir singers request us to play in some other key than that of the available copy! ! ! Singers are very inconsiderate in this matter

but no one would wish to give one of his choir a chance to say that he could not transpose a simple piece.

"Then there are many organists who can improvise with at least a little facility, but cannot harmonize a simple melody at all respectably, when required to do so without practice. Keyboard harmony should be practiced assiduously by all candidates, and they should likewise be able to harmonize a simple figured bass at the keyboard. It is absolutely painful to listen to some of the futile attempts. We are more fortunate than our ancestors, and are not required to accompany a choir from a 'figured bass,' but still it has the appearance of illiteracy when one cannot reckon the simplest intervals on the keys, and this failure receives justly low marks.

"In attempts at modulation, the mirth of examiners is sometimes not unjustifiable. Knowledge of the "geography of the keyboard" is often conspicuously absent. A candidate will spread the parts so far apart as to lose control of the situation, and the results are both ludicrous and distressing. In the work of the second day, the counterpoint presented shows that there is often a very hazy idea of what 'strict counterpoint' is, and also a disregard of the proper rhythms to be employed in the various 'species.' This is a waste of the candidates' time. Examiners will not accept long successions of unconnected 'half-notes' in lieu of 'Fourth Species, Syncopated' nor strings of eight eighth-notes in a bar as a proper presentation of 'Fifth Species, Florid,' neither will they accept 'Jazz' rhythms, such as we are confidently presented this year by some of our amiable constituents. The examiners also are sadly prejudiced against direct consecutive octaves and fifths, which are plentiful in the papers of candidates possessing supposedly good eyesight, while at the same time they are remarkably infrequent in the dictated work of our blind candidates, every year. These afflicted ones furnish some of the best work that is presented, and give rise to the wish that the rank and file of the unafflicted would cultivate some of the senses which are so wonderfully developed by blind people.

"The foregoing remarks are presented with the hope that the studies of intending candidates will be prosecuted in correct directions, with proper selection of methods, and ambitious striving for the best accomplishments."

The whole subject of examinations was well threshed out in the discussion which followed the reading of the paper and a number of pertinent questions were propounded, to all of which Mr. Hedden gave satisfying answers. He laid especial emphasis upon the obvious lack of proper preparation for the purely "academic" features of the examinations. James H. Rogers, of Cleveland, made a brief informal speech which won a spontaneous outburst of applause. He spoke of the examinations from their practical side and recommended that the transposition test be marked "perfect" or "zero." "You can either transpose or you can't," he said. "What good is it to be able to transpose all of a hymn except the last two chords? If these 'go blooey' then the whole thing is useless, and if the organist is attempting it before a congregation of a thousand people, he must be letter perfect or leave it alone."

The first recital of the day was played by Lynwood Farnum, and was in many respects the high-water mark of the convention. It is no easy task to win the approval of such an audience and the unanimity of opinion among the organists present was the highest possible tribute to the really remarkable skill of this extraordinary virtuoso. Like that of Mr. Courboin and Mr. Maitland, Mr. Farnum's program was played entirely from memory, and while it was a long and taxing one, it was carried out with unflagging zeal and skill and was listened to with the closest attention. Several of the numbers were among the profoundest works of the present day, notably the Healy Willan "Passacaglia and Fugue," the Karg-Elert "Choral-Improvisation," and the monumental Roger-Ducasse "Pastorale." Among the lighter numbers were the Yon "L'Organo Primitivo," the Gigout "Scherzo," and Stebbins' "In Summer." Widor was represented by the Intermezzo from his First Symphony—a work seldom played—and Vierne by his F major "Divertissement." There was also the Vivace from Bach's Sixth Trio-Sonata, Saint-Saens' "Poco Adagio" in E flat, and H. B. Jepson's "Toccata."

To follow Lynnwood Farnum in a recital program is no enviable task, as fell to the lot of Edwin Arthur Kraft, yet he essayed it with complete success. His program, played in the afternoon, was of somewhat lighter calibre than Mr. Farnum's, but was played with such enviable power that there was no feeling of "let-down" from the high plane of the morning. The "heaviest" number was the opening one, a somewhat lengthy Sonata by Josef Renner. There were two numbers by Lemare, the "Scherzo" and brilliant "Toccata di Concerto," and also a "Scherzo" by Hollins. American composers represented were George W. Andrews, with a melodious "Aria," James H. Rogers with his "Concert Overture" and Spaulding Stoughton with his typically Oriental "By the Waters of Babylon." The Rimsky-Korsakoff "Hymn to the Sun" provided another bit of brilliant color.

The third recital of the day was played in the evening by William E. Zeuch of Boston, who gave a program exhibiting an unusual combination of broad musicianship and great technical facility. The colossal Third Symphony of Vierne, in five movements was played in its entirety. The Sowerby "Carillon" exploited the chimes in a far more satisfactory manner than is usual with such compositions. Mr. Zeuch selected one of the smaller Preludes and Fugues of the great Bach, that in A major, of which he gave a clear-cut presentation. There was also a "Cantabile" by Jongen, two choral-improvisations by Karg-Elert and the popular "Sœur-Monique" by Couperin. The program closed with the "Theme Variations and Finale" by Thiele, which after many years is still regarded as a touchstone of an organist's technical and musicianly maturity. Coming at the end of a long day, Mr. Zeuch found his audience somewhat surfeited with organ music, but the solid worth of his program and playing kept his audience in their seats to the end and won for him much well-deserved applause.

Between the morning and afternoon recitals occurred one of the most important sessions of the convention. Hope Leroy Baumgartner entered the discussion with a carefully prepared paper on consoles, at the conclusion of which there was an animated debate on the next place of meeting. It was voted to recommend that the conventions of the Guild be held annually, instead of semi-annually. Dean Norton of the Illinois Chapter invited the Guild to meet next year in Chicago, and Rolla F. Maitland presented an invitation from Philadelphia. It was also recommended that the N. A. O. be invited to hold its convention jointly with that of the Guild. After several remarks by various members of the convention, a rising vote resulted in the recommendation of Chicago as the next place of meeting.

The Thursday morning session was made notable by the reading of two splendid papers, that of James T. Quarles on "The Organist in the Concert Field" and that of Charles N. Boyd on "The Literature of Organs and Organ Music." Both of these papers will be published in full in *The New Music Review*.

The discussion of the morning touched many topics, including a request from a visiting musician for advice as to how to get the best use out of an organ in a high

school. The subject of the official organ of the Guild also raised its head and at times there was almost an approach to a little excitement. After a free expression of opinion, the matter was passed over and no action was taken.

A hearty vote of thanks was given to the Northern Ohio Chapter and to the Faculty of Oberlin College for their excellent hospitality and Dr. Baier made a closing address in which he pleaded for an increase in membership to 2500 by next year, which will mark the Guild's first quarter-century.

In the afternoon, Frederick Schlieder gave his enlightening and suggestive discourse on "Improvisation" illustrating his theories by a brilliant improvisation. Probably his point of view was a novel one to most of his listeners, and it is not likely that any of them were able to go home and immediately become finished artists at the noble game of improvisation, but he gave them much to think about and showed again that he is a profound thinker as well as a most excellent musician.

The closing event of the convention was the recital by Rollo Maitland. Mr. Maitland's playing was full of rhythmic vitality and displayed a remarkable sense of tone color. Even at the end of the three-day session of organ music, he had something new to say to the assembled delegates and said it in a masterly manner that compelled attention. His program was: Sonata No. 2, Andrews; Impromptu in A flat, Addicks; Prelude and Fugue in B minor, Bach; Siciliano, Fry; Caprice, Kinder; Scherzo Symphonique, Miller; Prelude in F sharp minor, Kannerstein; Marche Slav, Tschaikowsky.

Guild News

Headquarters

A special meeting of the Council was held at the offices of the Guild, 29 Vesey Street, New York City, on June 28, 1920. The report of the Examination Committee on the outcome of the recent examinations, held throughout the country, was received, and the following five Fellows and twenty-seven Associates, having passed the tests satisfactorily, were elected:

Fellows

Miss Lillian E. Fowler, New York City.
Richard F. Donovan, New York City.
Frank H. Scherer, Brooklyn, N. Y.
Miss Katharine E. Lucke, Baltimore, Md.
Charles H. Lawrence, St. Augustine, Fla.

Associates

Samuel W. Pearce, New York City.
Theodore A. Taferner, New York City.
Herman F. Siewert, New York City.
Warren H. Gehrken, Brooklyn, N. Y.
Miss Elsa M. Weckesser, Rhinebeck, N. Y.
Miss Bessie E. Godfrey, Knoxville, Tenn.
David Maneely, Wolfville, Nova Scotia.
Miss Roxana B. Love, Plainfield, N. J.
Alfred R. Willard, Baltimore, Md.
Miss Elsie G. Stryker, Millstone, N. J.
Paul E. Thomson, Detroit, Mich.
Howard I. Albery, Brockville, Ont., Canada.
Frank W. Asper, Boston, Mass.
Elwin A. Sherman, Tilton, N. H.
Miss Helen M. Vance, Reynoldsburg, O.
Miss Margaret Morris, Philadelphia, Pa.
Miss Helen M. Nicholas, Philadelphia, Pa.
Miss Edith M. Griffenberg, Philadelphia, Pa.
Herbert M. Butcher, Philadelphia, Pa.
William T. Timmings, Philadelphia, Pa.
William J. Binns, Philadelphia, Pa.
Miss Eleanor L. Fields, Norristown, Pa.
Mrs. Winfield D. Pallatt, Elkins Park, Pa.
Henry M. Ditzler, Philadelphia, Pa.
W. Lawrence Cook, Louisville, Ky.
Mrs. Mary Ashurst, Eugene, Ore.
Peter Johnson, St. Paul, Minn.

Reported by
Warren R. Hedden,
Chairman of Examinations.

Southern California Chapter The thirty-eighth public recital under the auspices of the Chapter was given at St. Paul's Pro-Cathedral, Los Angeles, on the evening of June 7th. The recital had been advertised in the local papers three weeks in advance and the result was a packed house, which enjoyed to the utmost the splendidly played program. Three organists participated in the program, and the choir of St. Paul's sang Clough-Leiter's anthem, "Rejoice in the Day." Ernest Douglas, organist of St. Paul's opened and closed the program with two compositions of his own, the Prelude and Allegro quasi Fantasy, and the Finale from Suite for Organ and Orchestra. John A. Bettin, organist of the Church of Our Saviour, San Gabriel, played a group comprising Bimboni's Preludio e Fuga, Wolstenholme's Prelude in F and Cantilene in A flat, the Scherzo from Andrews' Sonata in C minor and Mailly's Toccata. C. Albert Tufts, organist of the Second Church of Christ Scientist, played Prologue by Webbe, Bach's A minor Prelude, his own Berceuse in F and d'Evry's Toccata in C.

The Chapter unites with the Musician's Club in a picnic during the month of July.

Maryland Chapter The Chapter held its fifth public service in Baltimore on Tuesday evening, May 25th, at the Walbrook M. E. Church, and the program on that occasion was in memory of the late Horatio Parker. The organ prelude, consisting of Parker's Festival Prelude, Slumber Song and Pastorale, was played by Frederick D. Weaver, organist of the First Presbyterian Church and the Madison Avenue Temple. The service was played by John H. Eltermann, organist of Walbrook Church. The service was sung by a chorus composed of the members of seventeen different Baltimore churches, directed by Frederick L. Erickson. The anthems sung were, Magnificat, Before the Heavens were Spread Abroad, The Lord Is My Light, and In Heavenly Love Abiding. The pastors of four different churches participated in the service, with prayer, reading of the lesson and two addresses.

Illinois Chapter The officers and members of the Executive Committee of the Chapter gathered at the City Club, Chicago, on the evening of June 3d, in honor of Albert Cotsworth. The party was a complete surprise to Mr. Cotsworth, who was almost overwhelmed with the tributes of esteem and affection showered upon him by the guests. He has just retired as Treasurer of the Illinois Chapter and as Chairman of the Program Committee. In both positions he has made a splendid record. His work on the Program Committee has extended through several years and is one of the brightest pages in the history of the Chapter. Upon his own urgent request he was relieved from these activities for the Guild during the coming year.

Activities of Guild Members

Mr. Eric DeLamarter announces that the prize of $100 for the best Organ Sonata written by an American Composer submitted in the contest held in the fall of 1919, has been awarded to Harry Benjamin Jepson of Yale University. The decision of the judges, including Mr. DeLamarter, Clarence Dickinson of New York, and Frederick Stock, was unanimous. All manuscripts will be returned.

The degree of Doctor of Music was conferred upon H. Alexander Matthews by Muhlenberg College on June 10th.

On the same date a dinner party was given to Mr. Matthews at the Musical Art Club Philadelphia by his pupils, when he was presented with a handsome lamp as a token of their esteem.

It was also the twenty-first anniversary of the arrival of Mr. Matthews in this country from England.

St. Thomas' Church, Taunton, Mass., celebrated on June 13th, the thirty-fifth anniversary of the choir. This is the church of which Walter J. Clemson, formerly Dean of the New England Chapter, is organist and choirmaster. On the occasion of the anniversary, the organ numbers were Noble's Revery and Scherzo in D minor, Blum. The choir sang Warwick Jordan's service in C and Mendelssohn's Hearts Feel that Love Thee and Brewer's God Is Our Hope.

The twenty-second organ recital by the pupils of Everett E. Truette was given at Eliot Church, Newton, Mass., on Thursday evening, June 10th. The organ compositions played included Prelude and Fugue in A minor, Bach; First movement of Second Sonata, Merkel; Offertoire in B flat, Hall; Last movement of Second Symphony, Vierne; Fantasia Dramatique, Mailly; Fantasia in E minor, Merkel; Last movement of Fourth Sonata, Guilmant; Grand Chœur, Hollins; First movement of Second Sonata, Borowski and Concert Variations, Bonnet. Several of Mr. Truette's pupils are Guild members, two of them holding academic titles; Joseph K. Dustin is an F. A. G. O. and Miss Jeannette Hart Howe is an A. A. G. O.

J. Lawrence Erb's one hundred and seventy-ninth recital at the University of Illinois on June 6th contained Nevin's Præludium in D minor, Bartlett's Meditation Serieuse, Goodwin's At the Cradleside Gillette's From the South, Stebbins' The Swan. In addition to these American compositions, the program also included Wrightson's Night-Song, Guilmant's Marche funebre et Chant Seraphique and Rheinberger's Sonata No. 4.

The advanced pupils of Charles H. Demarest gave a recital at Broadway Christian Church, Los Angeles, on June 21st. The organ numbers included Hosanna, Wachs; Berceuse, Delbruck; Offertoire in A flat, Read; At Twilight, Stebbins; Suite Gothique, Boëllmann; Grand Offertoire de St. Cecilia, Batists; Prelude, Caress and Remembrance, Groton and Guilmant's First Sonata.

Dr. John T. Erickson played the dedicatory recital on the new organ in the First Swedish Evangelical Congregational Church in Worcester, Mass., on June 17th. Dr. Erickson's organ numbers were: Festival Prelude Faulkes; Andante from Fantasia, Mozart; Concert Rondo, Clyde; Communion in A, Watkins; In Moonlight, Kinder; Thanksgiving, Demarest; Grande Offertoire de St. Cecilia, Grison; and American Rhapsody, Yon.

The choral compositions of Frances McCollin, a recent winner of the Clemson prize and medal have appeared on many programs recently, including the newly formed Pittsburgh Choral Society of Pittsburgh, of which Charles N. Boyd is director, and the Octave Club of Norristown, Penn.

Lucien E. Becker, at Reed College Chapel, Portland, Oregon, June 9th. American Composers: Allegro Jubilant, Harold Vincent Milligan; Sea Sketches, In the Grotto, Sea Nymphs, The Sirens, Neptune, R. S. Stoughton; Three American Folk-Tunes, Swanee River, Kentucky Home, Old Black Joe, with Modern Harmonies, transcribed by James Spencer; Dialogue, Op. 32 No. 1, B. Oscar Klein; Carillon, Leo Sowerby; De Profundis, Homer N. Bartlett; At Twilight, Ethelbert Nevin; Marche Pittoresque, Ernest R. Kroeger.

Daniel A. Hirschler at College of Emporia, Kansas, Monday evening, May 31st: Fantasie and Fugue on B-A-C-H, Franz Liszt; Menuett, Carl P. E. Bach; Choral in A-Minor, Cæsar Franck; Sketches of the City, Gordon B. Nevin; Second Arabesque, Claude Debussy; Serenade, S. Rachmaninoff; L'Organo Primitivo (Humoresque), Pietro Yon; Finlandia, Jean Sibelius.

Organ music played during May, 1920, on the great outdoor organ, Balboa Park, San Diego, Cal., by Dr. H. J. Stewart, Official Organist.

Minuet in F, Silas; Military March, Beethoven-Best; Postlude, in C, Smart; March, in C minor, Allen; Triumphal March, Tarpeja, Beethoven-Best; The Bride's March, Barnby; The Curfew, Horsman; Coronation March, Le Prophète, Meyerbeer-Best; Military Overture, Mendelssohn-Best; Schiller March, Meyerbeer-Best; Fountain Reverie, Fletcher; Allegro Maestoso, in D minor, West; Finale, in B flat, Wolstenholme; March, Abraham, Molique; March, St. Polycarp, Ouseley; Grand Solemn March, Smart; Fugue, in G, Dienel; Bourrée, in B minor, Bach-Best; Marche Solennelle, Renaud; Air with Variations, Notturno, Spohr-Best; Fantasia, in D minor, Silas; Finale, Symphony Pathetique, Tschaikowsky-Macpherson; March, Notturno, Spohr-Best; Choral Fantasia, "Bristol," West; Allegro, from Sonata, Charlton Speer; In the Arbour, Hoffmann-Lemare; "Bow down with Thanks," Bach-Best; Berceuse, Webster; Choral Song and Fugue, Wesley; Canzone, King Hall; Romance, in C, Maxon; The Seraph's Strain, Wolstenholme; War March, Athalie, Mendelssohn-Best; Allegretto, in G, Warwick Jordan; Fantasia, in F, Spark; Allegro Pomposo, in D, West; Funeral March, Chopin-Best.

Dr. William C. Carl played his tenth engagement at Allegheny College, Meadville, Pa., June 15th and 16th. His programs commencement week were drawn from the works of Bach, Mendelssohn, Handel, Couperin, Guilmant, Bonnet, Gigout, Bœllmann, Camidge, Dubois and Chauvet. Dr. Carl played the inaugural concert, when the organ was installed, and became a favorite with the college audiences.

The choir of the Avalon Presbyterian Church, Avalon, Pa., under the direction of Henry Charles Gerwig, organist and choirmaster, recently sang a morning and evening service of the compositions of Harvey B. Gaul, using these solos and anthems: "Bread of the World," "I Will Love Thee, O Lord," "Lord, We Beseech Thee." Mr. Gerwig played: "April," "Legend," "Chant for Dead Heroes," "Chanson Triste," "Noël Normandie," "Melody Mignonne," and "Eventide" at the organ recital.

Ernest Prang Stamm, organist of the First Christian Church, Tulsa, Okla., completed a series of fifteen consecutive weekly organ recitals on Sunday afternoon, June 27th. Among the compositions played were ten suites: California Suite, Roland Dingle, "Sea Sketches," Egyptian Suite and Persian Suite, Stoughton; "Peer Gynt" Suite, Grieg; Pastoral Suite, Demarest; American Suite, Bartlett; "Sketches of the City," C. B. Nevin; Second Suite, Rogers; Gothic Suite, Bœllmann, besides Schubert's B minor Unfinished Symphony; part of Widor's Sixth Symphony; the Sonata in D flat by Rheinberger; the First Sonata of Guilmant, and part of the Fifth Sonata by Guilmant; five overtures: "Zampa," Herold; Concert Overture in E flat, Faulkes; Concert Overture in C minor, Hollins; overture to "William

Tell," Rossini, and Overture to "Poet and Peasant," Suppé; three fantasias—one by Franz Wagner, Grand Fantasie in E minor ("The Storm"), by Lemmens; Chromatic Fantasie by Thiele, and ninety-four separate solo pieces. Twenty "request" numbers were played.

Gordon Balch Nevin, composer-organist, has resigned as organist of the First Presbyterian Church, Greensburg, Pa., to accept a similar position with the First Presbyterian Church of Johnstown.

Mr. Scholin gave this program at the First Presbyterian Church, May 29th: "Pilgrims' Chorus," Wagner; Serenade, Schubert; "Dance Caprice," Grieg; Minuet in G, Beethoven; "Invocation," Dubois; Meditation, Lemaigre; "In Moonlight," Kinder; March from "Tannhauser," Wagner.

On June 24th he played the following program on the four-manual organ at the First Lutheran Church: Concert Overture in C minor, Mansfield; "Romance sans Paroles," Bonnet; "Angelus du Soir," Bonnet; "The Tragedy of a Tin Soldier," Nevin; Toccata and Fugue in D minor, Bach; Andantino, Lemare; "The Angelus," Shuey; Berceuse, Dickinson; "Pilgrims' Chorus," Wagner; "Marche Pontificale," Lemmens.

The following program was played by Stanley Seder, director of the organ department of Northwestern University School of Music and organist of the First Congregational Church, Oak Park, at Fisk Hall, Evanston, Thursday evening, July 1st: Prelude and Fugue in E minor ("The Wedge"), Bach; Sonata in C minor, No. 2 (Allegro; Evensong; Scherzo), Mark Andrews; Summer Sketches ("Dawn," "The Bee," "Cuckoo," "Twilight," "Evening") E. H. Lemare; Intermezzo, Gaston Dethier; "Magic Fire," Wagner; "Marche Héroique," Saint-Saëns.

Rollo Maitland played the following program on the new three-manual Moller organ in Bethlehem Lutheran Church, Philadelphia, June 1st: Second Sonata, Mark Andrews; Passion Chorale, Bach; "Ave Maria," Schubert; "The Brook," Dethier; "In Friendship's Garden," Maitland; Caprice, Kinder; Prelude in F sharp minor, Kannerstein; "Marche Slav," Tschaikowsky.

At Reading, Pa., on another new three-manual Moller in the First Reformed Church, Mr. Maitland played the following: Overture, "A Midsummer Night's Dream," Mendelssohn; Aria, Bach; "Hosannah," Dubois; Siciliano, Henry S. Fry; Caprice, Kinder; "Scherzo Symphonique," Miller; "In Friendship's Garden," Maitland; "The Brook," Dethier; Nocturne, No. 3 ("Love's Dream"), Liszt; "Marche Slav," Tschaikowsky.

A very interesting program received from London is that of a recital played, May 5, by Henry Austin, the Boston organist and publisher, in the series at St. Clement Danes, the Strand (Dr. Johnson's church.) Mr. Austin's offerings were: Toccata in E minor, Arthur Foote; "Invocation," Mailly; "Song Without Words," Bonnet; Finale from the First Symphony, Vierne; "Norwegian Nights," Torjussen; Londonderry Air, arranged by Coleman; Fantasia in D, Callaerts.

Ernest H. Sheppard, the composer and organist, played a program before the faculty and students of the Dana Musical Institute at Christ Church, Warren, Ohio, June 16th, presenting this program: Concerto in F, Handel; "Kamennoi-Ostrow," Rubinstein; Scherzo-Pastorale, Federlein; "Caprice Héroique," Bonnet; Gavotte ("Mignon"), Thomas; Nocturne, Stoughton; "William Tell" Overture, Rossini.

Henry H. Freeman, organist and choirmaster of St. Paul's Episcopal Church and instructor in organ playing in the Washington College of Music, gave the recital in Cabell Hall at the University of Virginia, June 13th, playing this program: Prelude and Fugue in G major, Bach; "The Chapel in the Mountains," G. D. Wilson; "Thistledown," John Hermann Loud; Andante in G major, Smart; "From the South," Gillete; "La Cinquantaine," Gabriel-Marie; First Sonata, in D minor, Peace; "Eventide," Fairclough; Pastorale, Wachs; "Ase's Death," Grieg; Funeral March, Chopin.

Charles Cawthorne Carter, Baltimore, Md., in a recital at St. Luke's Church on the evening of June 3d, played: Grand Chorus, Salome; Caprice, Lemare; "Harmonies of the Night," Karg-Elért; Spinning Song, Mendelssohn; Serenade, Rachmanninoff; Military March, Turnbull; "Finlandia," Sibelius; "Will o' the Wisp," Nevin; "Song of Love," Lemare; "Within a Chinese Garden," Stoughton; Military March, Elgar.

Recent programs by Sibley G. Pease at the First Presbyterian Church, Los Angeles, Cal., have included: "Sketches of the City," Nevin; "Gloria in Excelsis," Harrison; "Old Dance," F. H. Colby; Prelude in F, Frederick Groton; "Song of Gratitude," Cole; Allegro Jubilant, Millgan; "Minuetto antico Musetta," Yon; "Chanson Passionée," Dunn; Festival Prelude, Reiff; "At Parting of Day," Frysinger; "In Memoriam," Fœrster; Triumphal March, J. M. Dickinson; "Venetian Idyl," Mark Andrews; "Hosannah," Diggle; "Solace," Peace; "Vision Fugitive," Stevenson; Romance in C, Maxson.

Lillian Arkell Rixford gave a recital in the Highland Methodist Church of Fort Thomas, Ky., June 11, playing: "Præludium Festivum," "Prayer" and Scherzo, from First Sonata, Becker; Arioso (in the ancient style), Rogers; "Will o' the Wisp," Nevin; "Vision Fugitive," Stevenson; Melody in C, West; Canzona, Scammell; "Chant d'Amour," Gillette; "At Twilight," Stebbins; Allegro Vivace, Morandi.

Facts, Rumors, and Remarks

It has been found advisable to extend the time in the Mendelssohn Prize Composition Contest of Philadelphia. Composers may send manuscripts in until September 1, 1920. The prize of One Hundred Dollars is for an eight-part a capella chorus of large calibre. Full instructions may be had from the Secretary, Mr. G. U. Malpass, 6711 N. 6th Street, Philadelphia, Pa.

The following amusing extract from a Pacific Coast Weekly will interest admirers of the organ: This clipping was sent in by Professor Lemare.

"A heated disagreement has existed for several months between Professor Lemare, the organist, and Supervisor J. Emmet Hayden, chairman of the auditorium committee. Because Professor Lemare is a noted organist should not cloud the issue. The fact is that while Professor Lemare was away on his vacation or for some other reason some other organist used the organ. The *pedals of the organ were removed* by the instructions of Professor Lemare. Professor Lemare *uses the stops on the organ and does not use the pedals at all. The pedals come with the organ* and are properly a part of it and *are used by practically all organists*, and whenever any organist other than Professor Lemare uses the organ they expect to find the pedals and they are greatly handicapped in their *manipulation* of the organ if these

pedals are not in their *proper place*. Supervisor Hayden has given instructions that these pedals be attached for the use of other organists and be detached when Professor Lemare uses the organ. Professor Lemare objects to this. His objection seems to be very narrow and unsportsmanlike."

On July 1st the University of Illinois held an interesting organ recital with J. Lawrence Erb at the organ. The program was as follows:

Rheinberger, Sonata No. 4, in A minor, Op. 98; Jarnefelt, Berceuse in E minor; Lemare, Romance in D flat; West, Melody in C; Lefebure-Wely, Offertoire in F.; Stebbins, "The Swan"; Gillette, "From the South"; Nevin, Festive Procession.

The thirteenth annual convention of the National Association of Organists will be held at the College of the City of New York, in the Great Hall, from July 27th to July 30th inclusive. The headquarters will be at the Hotel McAlpin, where a room has been reserved for visitors.

Among the recitalists are Samuel A. Baldwin, a notable group of seven players representing the American Organ Players' Club of Philadelphia, Miss Alice R. Deal, of Chicago, Frederic B. Stiven, of Oberlin, and Chandler Goldthwaite, of Minneapolis.

Papers will be read by Mrs. B. S. Keator, Nicola A. Montani and James C. Warhurst, both of Philadelphia, Clarence Dickinson (illustrated with lantern slides), and E. M. Skinner.

At the convention last year a joint session was held with the Organ Builders' Association of America, and this will be repeated with S. E. Gruenstein as chairman. At this session Frank Morton, of Chicago, and Clifford Demarest will lead the discussion on the general topic "How can we together advance the cause of Music in America? The value of mutual respect and co-operation between the organ builders and organists."

A demonstration of organ playing for motion pictures will be given at the Capitol Theater on Thursday, July 29th, followed by the Luncheon at the Hotel McAlpin. A special performance will be given immediately afterwards at the Rivoli Theater of the Allegro from Widor's Fifth Organ Symphony as arranged for organ and orchestra, with Firmin Swinnen at the organ. This arrangement was made by Frank S. Adams.

The convention sessions are open to all organists whether members of the Association or not. The recitals are also free to the general public.

This is the first time that the Convention has been held in New York.

Ecclesiastical Music

EDITED BY

G. EDWARD STUBBS, MUS. DOC.

A LEADING article in a recent issue of the *Church Times* deals with the unsatisfactory state of Church music, the insufficient salaries of organists, the musical shortcomings of clergymen and of others in authority, and tries to fix the blame for a condition of things described as "melancholy." The tone is rather pessimistic, but as there is nothing worse than silence when agitation is needed, we are glad to "hand on" the opinions expressed on these important subjects. Would that our American journals paid more attention to them.

We read:

"The whole question of organists and Church music needs thorough reconsideration, and it is to be hoped that reform in this connexion will be among those which the new parochial and other councils will take in hand. It is a common complaint among organists that their status is so unsatisfactory and their pay so inadequate. That this is the case is mainly due to the fact that, for the most part, the musical arrangements of our churches are conducted on a happy-go-lucky method. A chant-book and a hymnal with tunes are provided; something that can be called an organ is built or is already in existence; a scratch team of singers, with or without musical qualifications, is got together; someone who says he can play is appointed, and then it is expected that, with a weekly practice that consists of running over a chant or a hymn or two, the church service will go quite nicely, or, at any rate, nicely enough. For, in a general way, so long as there is not an actual breakdown, any sort of performance suffices. The strange thing is that the type of music provided is such as presupposes a properly balanced choir of four parts. Melody—the tune which the people are assumed to sing—is of small account, and what alone would make it presentable, the harmonized setting, has to go as well as it can on three or two legs. For this kind of performance clearly any sort of accompanist will do, and the consequence is that the organist's is a despised calling, and his pay is very little more than that of his humble but indispensable colleague, the blower."

We take it for granted that this refers for the most part to churches outside of large cities. For ecclesiastical music as a whole is taken seriously in England, and compared with American standards, holds a relatively high position in the public mind. Surely "something that can be called an organ" and the "scratch team of singers" are things unknown in the average Anglican parish!

We read further:

"It is difficult to apportion, among those who are responsible for this melancholy state

of things, the blame of it. Among the people who go to church there are many highly musical persons, to whom the opera and the concert-room are a delight. In their own homes they take care to have good singing and playing, and yet they endure without a murmur the insufferable cacophony of the musical church service. Such people ought to rise and to sweep the whole thing away as a profanation of the House of God. The clergy also must bear no little of the blame. Often, when he is more or less musical, a priest has made no study of music as a liturgical adjunct. More often, however, he knows no music at all, or only just enough to show how little it is. On the strength of his likes or dislikes he takes over all the control of the music, refusing to accept a hint from anyone who may be better instructed than himself. With unerring bad taste he invariably chooses the hymns with the worst tunes and inflicts them on his unfortunate people, whose taste becomes vitiated like his. The influence of such a man on the æsthetic side of parish life is positively calamitous."

We must confess to feeling a trifle puzzled by this wholesale condemnation, even if (as we have before surmised) it refers to certain provincial or "country" parishes.

"Insufferable cacophony" is a strong expression as applied to the average musical service. Opera and concert-room habitués are not greatly in evidence outside of the larger and more influential parishes of a few prominent cities. Can reform in any direction originate and be carried through by a small minority? There are a great many persons interested in the improvement of sacred music who know nothing of the opera, and who seldom hear the best concerts. They form the majority and they must be reckoned with.

When we come to the clergy we get much nearer the mark, for it is largely in their power to decide whether the music in their parishes shall be good or bad.

Here again is a wide field for reform—and a still wider one for pessimism. If it is true (and we fear that it is) that "often," to quote literally, the priest is "more or less" musical, or has made little study of "musical liturgies," or knows "no music at all," or takes over "all control," refusing to be guided by "those better instructed," the only source of help lies in the *seminary*. This opens a part of the subject that can be fully described by one word—inexhaustible. How are theological seminaries to be made efficient as training schools, not merely in music but in common sense? For (if we understand English) a portion of what we quote refers to clergymen who are destitute of the latter.

And now we come to that much abused and much underpaid individual, the man "at the keyboard."

"Lastly, there is the organist himself, who is of all the least blameworthy. Commonly, but through no fault of his own, he is as ignorant as his ecclesiastical superior in certain things that he ought as a church organist to know. He has made no study of liturgical music, of hymnology, of hymnody, of chanting. Indeed, why should he? No one requires these things of him, and it is an even chance that, if he possessed this knowledge, every difficulty would be put in his way when he attempted to use it. Reform will not come from his side: it must come from the church authorities, and these must be urged on by a movement on the part of Churchpeople. That movement has been set on foot, and, as was seen a little while ago, one outcome was a complaint by the Bishop of Peterborough against the poverty of our hymn tunes and the faulty method of singing them. This is a welcome sign that the leaven is working. The report of the Archbishops' Committee which dealt with the subject of church music also made the gratifying admission that its quality is a matter that vitally concerns the Church. But the matter must not be allowed to rest there; it must be taken in hand by the ruri-decanal and the diocesan authorities. In the present state of undeveloped taste perhaps the parochial councils had better leave it alone, but it will be a good thing if the subject is well discussed at the Church Congress in the autumn. It might also be possible to arrange for a regular campaign in the winter months following, so that parishes, either singly or in convenient groups, might be shown the better way. When a leveling up is effected, we shall get a superior type of organist; we shall require more of him than we do now, and he will be stimulated to fit himself for giving us work of a finer quality; his status will be improved, his powers will be enlarged, and his stipend must be increased."

To sum up we may well ask "where are we?" And why this incessant harping upon hymn tunes? Are they of supreme importance? When reform comes will it start with hymn revision?

The most hearty hymn singing in the world can be found in Holland—a country never mentioned in connection with progress in ecclesiastical music. In places like Alkmaar, Hoorn, Zwolle, Deeuwarden, etc., etc., all the men, women, and children sing "for dear life" in the churches, and the net result from the musical standpoint leaves much to be desired. And the same may be said about "camp meeting" music. A "Church Congress" can spend a lot of time upon hymns and still leave the general subject of church music in a very muddled condition. The subject is vast and complex—there is no skeleton key that will unlock every door.

IT is announced that a choir boy, or rather an *ex*-choir boy, Master Leslie M. Hunt, has been appointed organist of Emmanuel Church, Stoughton, Eng. The appointment was awarded after a competition that enabled Master Hunt to make all the other candidates look like the proverbial "thirty cents," according to various reports.

He is only thirteen years old, and one of the tests in which he excelled consisted of instantaneous improvisation upon a given theme!

However, after the chess exploits of eight-year-old Rzeschewski, who has beaten the best masters of Europe, we may expect to hear of almost any marvel of precociousness.

We would like to know the amount of salary Master Hunt is to receive. The authorities of Emmanuel Church have a rare chance of showing their appreciation of genius—we trust that they will take advantage of the opportunity, but we are afraid that they will take advantage of the boy.

THE late Clifton Crawford whose tragic death in London shocked this community, and whose performance in "My Lady Friends" at the Comedy Theater will long be remembered by Gothamites, was a comedian of unusual musical ability. Organists will perhaps be surprised to learn that he at one time had under serious contemplation the study of church music. Early in life he became a proficient organist. But while filling an engagement at a certain Presbyterian place of worship in Edinburgh, his natural aptitude for fun-making led him to invert the precept regarding discretion and valor. He could not resist the introduction of lively dance melodies—not that he loved Gregory less, but that he loved Terpsichore more. In a certain in provisation the call of the stage got the best of him, and his pastor perceiving that his predilections were hardly ecclesiastical advised him to seek a different musical climate.

He might have been a loss to the Church—we doubt it—but he was a gain to the stage.

THE hymn recently composed for the Austrian Government will not affect the popularity of Haydn's "Vienna" at least in churches here and in England. The old tune is a fine one and will live as long as hymns are sung. We read in the New York *Times:*

"As to the new national anthem which the scarcely less new Austrian Government has 'decided to inaugurate,' it cannot be said that curiosity is sustained by hope. The words, lately written by Chancellor Rennert, doubtless contain no diplomatic or political impropriety—and possibly also no flagrant poetic license; yet more than a negative virtue is requisite to a truly national song. The new tune by 'Composer Kienzl' may be of impeccable musicianship and yet no fitting substitute for the majestic anthem of yesterday. Once upon a time, when widows in Vienna were merry, the musical output was mainly waltzes. It is a soberer city today, though those who have means are said to be still dancing; yet the labors of Kienzl can scarcely have provided an improvement upon the anthem of Joseph Haydn.

"This is familiar here. In our churches it is sung to 'Glorious Things of Thee Are Spoken,' and in other places to 'Deutschland über Alles.' It is an inspiring tune. That our nation should take as its own the anthem which Austria has discarded is not conceivable, though in point of fact there is abundant precedent for such an importation. Yet the opportunity is one over which the imagina-

tion somehow lingers. We have several airs any or all of which, on merely musical grounds, we could swap for it with a clear profit."

The Haydn tune by the way is often sung on the other side to Kempthorne's fine hymn "Praise the Lord! ye heavens adore Him." In "Hymns Ancient and Modern" for instance a tune by Schicht called "Mittler" is assigned to "Glorious Things," and the Haydn setting is suggested as an alternate. In our American hymnals "Austria" (called also "Vienna," "Haydn," and sometimes "Cheadle") is always given the preference for Newton's hymn, and the probability is that it will never be permanently displaced by any other setting.

According to Hadow the melody is a development of a Croatian national song. Haydn composed the tune about the year 1796, and the melody was subsequently used as a theme for a set of variations in the "Kaiserquartett."

The author of the hymn "Glorious Things," John Newton, was the son of a captain in the English merchant service. He had a "stormy" career both on land and sea, for he became a sailor at the age of eleven, was "impressed" when only seventeen, and after deserting from his ship was captured and punished. For years he lived a life of irregularity and crime and was finally brought to his senses by the "De Imitatione Christi" of Thomas à Kempis.

After some years of study and preparation for the ministry he was ordained and was made Curate of Olney. He afterward became the friend of Cowper the poet, and was associated with him in the publication of the Olney Hymns.

IN reply to a correspondent who asks for further information regarding the rubric on page 7 of the Prayer Book permitting the use of the "Gloria in Excelsis" after the Psalter, we would say that it is a difficult matter to trace the origin of this particular departure from the English model.

The probability is that the "Angelic Hymn" was rarely heard in the eucharist at the time of the American revision. For that matter the Communion Office itself (with or without music) was seldom heard. Puritanical influence was strong in 1790, and the real eucharistic character of the Communion Service (which demands choral expression) was not fully understood by the masses.

In early days in this country there was little that was "eucharistic" in the chief office. It was celebrated in a mournful fashion without any music and without joyful thanksgiving.

In most churches it was melancholy and depressing in general effect—especially to young people.

A special rubric allows the substitution of a hymn for the "*Gloria in Excelsis*" in the American use. It is more than likely that the revisionists thought that unless some provision were made for the introduction of the "*Gloria*" elsewhere, it would practically fall into disuse. In fact it has only been within the past quarter of a century that Choral Communion has made any marked advance in the "Episcopal" Church, and even now in ninety *per cent* of churches the "*Gloria*" is sung to what is commonly called the "Old Chant," a sort of nondescript composition, of totally unknown origin, yet possessing (apparently) a longevity that has no end!

The "*Gloria in Excelsis*," in a somewhat different form, can be found at the end of the Psalter in the Greek Bible known as the *Codex Alexandrinus* which was written about the year 450. There is a possibility that in this lies the explanation of the rubric on page 7. Perhaps some of our clerical subscribers can throw some additional light on the subject.

NOT long ago there were disquieting reports in circulation regarding the safety of Salisbury Cathedral. The pillars supporting the spire, which is one of the loftiest, and also one of the most beautiful in Great Britain, were found to be in a dangerous condition and it took some clever engineering to make everything safe. Now St. Paul's Cathedral and Westminster Abbey are showing evidences of serious deterioration, and to make matters worse funds are lacking for the necessary repairs!

American organists for reasons both choral and architectural feel a peculiar reverence for St. Paul's.[1] The announcement that the

[1] No other Cathedral in England has had within a single century a succession of such distinguished organists and composers as were Attwood, Goss, Stainer, and Martin.

building is in danger will cause not only regret but considerable surprise as well—for the massive structure *appears* to be as solid as the rock of Gibraltar.

The true situation is thus explained by a writer in the New York *Sun:*

"The cathedral was built in days when architects and engineers had no idea of the strain that would be put on their structures by modern conditions. Sir Christopher Wren in designing the structure which is still one of the wonders of the world, provided foundations only four and a half feet below the crypt. Beneath is a layer of wet sand and it is feared that some change may occur which will remove the moisture. It is kept damp by seepage from some of the streams coming down from the highland to the north of the old city which have now completely disappeared, and there is always a chance that some new 'improvement'—the building of a new subway or erection of tall buildings—may result in the drawing off of the water. In this event, it is feared, the sand will lose its resisting power and the famous dome will fall of its own weight.

Moreover, Wren was handicapped by the cost of material in his day. To transport stone to London was very expensive, and so the great piers of the dome that look so massive are really constructed of rubble, with a mere casing of stone. Two of them have been treated already. Concrete has been forced into the rubble by compressed air, but two more remain to be strengthened. For this purpose the money asked for now will be expended, and the task of underpinning the entire cathedral will be left to some future time."

The Abbey on the other hand, although not in danger of sudden collapse, is steadily deteriorating at such a rapid rate that the Dean and Chapter are panic stricken, and are soliciting funds for "restoration" in England, Canada, and the United States.

Suggested Service Lists for August, 1920

9th Sunday after Trinity, August 1st

Te Deum, Benedictus } in E flat ..... *Marchant*
Jubilate, Chant.
Introit, Nearer my God to Thee ..... *Maillard*
Offertory, O praise God ..... *Blair*
Communion Service in D ..... *Field*
Magnificat, Nunc Dimittis } in E flat ..... *Marchant*
Anthem, Blessed are they ..... *Tours*
Offertory, Grant to us, Lord ..... *Barnby*

August 1st.

The Marchant service in E flat is quite simple, much of it in unison. The Maillard setting of the familiar hymn, "Nearer My God to Thee" is also of extreme simplicity; it is in hymn-form, two of the three verses sung by the choir in four parts, the second sung by the alto or baritone soloist. Berthold Tours' "Praise God in His Holiness" is a bright praise anthem of conventional design. After the first section there is a contrasting middle part in 6/8 time, after which the third movement returns to the original style in 4/4 rhythm.

"O Praise God in His Holiness" by Hugh Blair is a short anthem of a distinctly festival nature. In spite of its brevity, it has distinction and character. The J. T. Field setting of the Office of the Holy Communion is complete but not of undue elaboration. There is an especially fine Sanctus, and an unaccompanied version of the Lord's Prayer. The Benedictus gives a fine opportunity to the soprano, both as solo and as obbligato with the choir. The Agnus Dei also employs the soprano soloist, together with the tenor. Barnby's "Grant to us Lord" is one of those brief but exquisite bits of four-part writing in which this composer has had few equals and no superiors. The English school of church music has produced nothing finer than some of these short anthems, none of them more than two or three pages in length, made up of the simplest materials but inspired by a true devotional feeling and executed with the most impeccable workmanship. Berthold Tours, whose anthem "Blessed are They" is suggested for this Sunday, is a composer whose music is always eminently singable and of great practical value.

10th Sunday after Trinity, August 8th

Te Deum, Benedictus, Jubilate } in F ..... *Smart*
Introit, Lord I call ..... *West*
Offertory, I am Alpha ..... *Roberts*
Communion Service in F ..... *Smart*
Magnificat, Nunc Dimittis } in F ..... *Smart*
Anthem, Lord of our life ..... *Field*
Offertory, Tarry with me ..... *Baldwin*

August 8th.

"Smart in F" is a bulwark of the cathedral repertoire. John E. West, like Berthold Tours, is a composer whose music always sings. His "Lord I Call Upon Thee" is a little more involved in style than much of his work, but it is not at all intricate and will present no great difficulties. The middle section is a duet for tenor and soprano and the original theme reappears in the last movement in unison for the full choir. The Roberts setting of "I am Alpha and Omega" is worthy of being heard as often as the more familiar one by Stainer. It closes with a Choral, which may be sung either in unison or in four-part harmony with or without accompaniment. The two remaining anthems on this list are among the most popular of the present-day library. Field's "Lord of Our Life" has solos for baritone and tenor, and Baldwin's "Tarry With Me" has three solos for baritone, which, by the way, will prove too high for bass.

11th Sunday after Trinity, August 15th

Te Deum, Benedictus } in G ..... *Armes*
Jubilate, Chant.
Introit, We love the place, O God ..... *Stubbs*
Offertory, God came from Teman ..... *Steggall*

Communion Service in G.....*Armes*
Magnificat, Nunc Dimittis } in G.....*Armes*
Anthem, The path of the just.....*Roberts*
Offertory, Rejoice in the Lord.....*Calkin*

August 15th.

Dr. Armes service in G contains many pages of fine choral music. At the Gloria in the Magnificat, for instance, there is a splendid canon in four voices which is only one of the many admirable passages. The worthy editor of the *New Music Review's* "Ecclesiastical Department," and the organist of St. Agnes' Chapel, Trinity Parish, New York City, is the composer of a fine short anthem, "We Love the Place, O God," which may be sung without accompaniment. Though "made in America," it is an admirable bit of English church music. Steggal's "God Came from Teman" is a praise anthem of large dimensions. The Roberts' "The Path of the Just," like Barnby's "Grant to us, Lord," mentioned for the preceeding Sunday, is a vesper hymn of great beauty.

12th Sunday after Trinity, August 22d

Te Deum, Benedictus, Jubilate } in G.....*Steggal*
Introit, Lead me Lord.....*Wesley*
Offertory, The woods and every sweet smelling tree.....*West*
Communion Service in E flat.....*Wareing*
Magnificat, Nunc Dimittis } in G.....*Steggall*
Anthem, Praise the Lord.....*Royle*
Offertory, Abide with me.....*Barnby*

August 22d.

Steggal again is the composer of the service suggested for this Sunday. Wesley's "Lead Me Lord" is a fragment from a longer work. It consists of two short alto solos, with responses from the choir. West's "The Woods and Every Sweet Smelling Tree" is one of the great favorites, with an especially lovely tenor solo. The Wareing Communion service is modern in texture, although following the conventional outlines. T. P. Royle's "Praise the Lord" is a typical Praise-the-Lord anthem with a soprano solo which is so low that it may be sung by the alto soloist of an adult choir. In addition to the solo, there is the usual quiet contrasting verse. Barnby's "Abide With Me" is quite well known. Only one of the four verses of the familiar hymn is sung by the choir, the others being given out by the soprano, tenor and bass soloists.

St. Bartholomew, August 24th

Te Deum, Benedictus, Jubilate } in F.....*Tours*
Introit, O love the Lord.....*Sullivan*
Offertory, Blessed is the man.....*Stainer*
Communion Service in F.....*Tours*
Magnificat, Nunc Dimittis } in F.....*Tours*
Anthem, Then shall the righteous.....*Mendelssohn*
Offertory, Jerusalem, Jerusalem.....*Mendelssohn*

August 24th.

Sullivan's "O Love the Lord" was dedicated by its composer to his teacher, Sir John Goss, and it is such a work as would win the admiration of that dignitary. Two solos are suggested for this day from Mendelssohn's oratorios, the tenor "Then Shall the Righteous" from "Elijah" and the soprano "Jerusalem, Jerusalem" from "St. Paul."

13th Sunday after Trinity, August 29th

Te Deum, Benedictus, Jubilate } in B flat.....*G. J. Bennett*
Introit, Above all praise.....*Mendelssohn*
Offertory, Blessed be the God.....*Wesley*
Communion Service in B flat.....*Bennett*
Magnificat, Nunc Dimittis } in B flat.....*Bennett*
Anthem, Holiest breathe.....*Martin*
Offertory, Praise God in his Holiness.....*Tours*

August, 29th.

Mendelssohn again appears on this service list with one of six anthems which he wrote for the English church. "Above All Praise" is typical Mendelssohn, Mendelssohn at his best, and as such is "above all praise." Wesley's "Blessed Be the God and Father" contains several solos for soprano and a number of unison passages which may also, if desired, be sung by solo voices. Martin's "Holiest Breathe an Evening Blessing" is for six-part chorus and should be sung unaccompanied. Although published in G, it will be found more effective when sung a semi-tone lower, in G flat.

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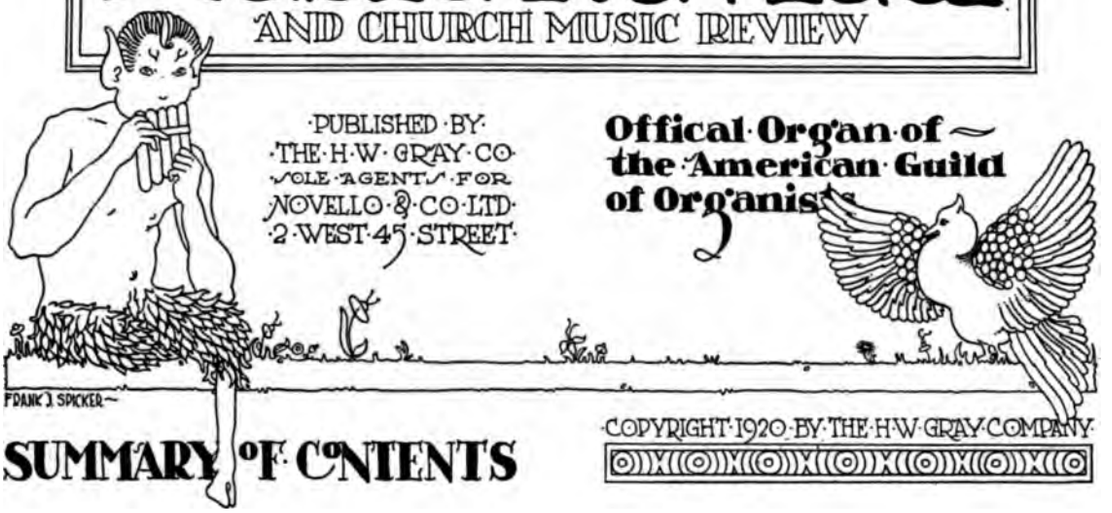
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Editorials

AFTER an interval of eight years a Handel festival has been held at the Crystal Palace. There were four thousand performers on the stage, including the orchestra and the organ. A spectator wrote that from the back of the hall the sopranos and contraltos in their white dresses looked like enormous crates of peaches packed with cotton-wool—he did not use the word "peaches" with the familiar American significance; while the blocks of black-coated tenors and basses in the side galleries suggested honeycombs with a bee in each.

THIS spectator, apparently a hardened concert-goer, did not find the volume of sound remarkable. "One has had more ear-splitting at a pianoforte recital." To him the antiphonies seemed woolly; there were disturbing echoes; "the sharper violins were heard in time with the conductor's beat, whereas the slower travelling notes of the 'cellos and bassi would reach you a perceptible fraction behind it. He came to the conclusion that "umbowania" can defeat its own object. He might have quoted from a footnote in Ruskin's chapter "The Mountain Gloom": "Perfect execution of music by a limited orchestra is far more delightful, and far less fatiguing, than the irregular roar and hum of multitudinous mediocrity."

NATURALLY, there was fault-finding. It seems that the solo singers often took arias at too slow a pace, so that the airs

dragged. "Extortionate charges" was the reason why rows and rows and whole groups of chairs were without a single occupant. Three guineas for front-row chairs was surely a stiff price. The charge of 10s. 6d. for chairs was the customary one. A writer answering letters of complaint said that an orchestral concert cannot now be given in London, even with only one rehearsal, at a less cost than about £350.

Then there was the all-important question of tea. The stewards endeavored to provide tea for twenty thousand or twenty-five thousand people simultaneously, within the space of forty minutes. And tea, as well as Handel, is a British institution.

IS there the same interest in Handel festivals as there was in England before the World War? In 1885, there was an attendance of over eighty-five thousand. What influence have the modern composers on the taste of the great public? At a recent music festival in Wales, the audience, as the *New Music Review* has noted, was ravished by the harmonic schemes of the ultra-modern; in choral and in orchestral works. "The Messiah," "Elijah," other old oratorios are for the shelf, they said.

THE London *Times* published an editorial article before the festival at the Crystal Palace in which it declared that Handel had long been a national institution; it hoped that newer interests will expand, not kill, it. Handel did the English, "the unique service of offering them something which was undeniably fine music in itself, and also susceptible of being treated in the way most congenial to this aspiration. The English people accepted the gift and sang his music vociferously for 150 years after his death." "Vociferously" is the word; it is the word for too many perfunctory performances of Handel's oratorios in this country—we use the plural, though Handel is unfortunately known to the great majority only by "The Messiah"; by the wretched perversion called "Handel's Largo," of the simple air of Xerxes under the famous plane tree; and by the absurdly named "Harmonious Blacksmith" variations, which are often played in public by an "Unharmonious Blacksmith" of a pianist.

HANDEL, said this writer in the *Times*, became a national institution, "we had almost said a national game, meaning thereby something taken seriously by the many, not an art for the delectation of the few." But even this writer ends by saying that there is no reason why future festivals should be exactly like those of the past; their outward shape must change; "they may not always be exclusively devoted to Handel. But modern music has far to go before it will produce anything more admirably adapted to the expression of a popular ideal than the choruses of Handel."

ALTHOUGH the arias of Handel show strongly Italian influence, and many of them are frankly Italian in every respect, his choruses and much of his instrumental music are the expression of English character in their peculiar sturdiness. M. Romain Rolland in his excellent life of Handel—the best biography of Handel we have—has dwelt on this point. Guilmant once told us that "Rule Britannia" was characteristically English by its self-assertiveness, its bull-dog gruffness. The same might be said of certain choruses by Handel, but there is a tenderness, a pathos, in his airs that is southern, while in slow movements of instrumental works he reaches a height of serenity, solemnity, by the simplest means, that we fail to find in the music of other great ones, strive as they may. There are pages of Handel that might serve as a Prelude to "Paradise Lost," as there are preludes and slow fugues in Bach's "Well Tempered Chord" that are as intensely religious, more religious in feeling than the greater part of his "Passion Music."

PROBABLY few to-day read Charles Reade's "A Woman Hater," yet there are shrewd sayings and queer opinions in it, while the

portrait of Mr. Joseph Ashmead, the manager of Ina Klosking, should be hung by George Meredith's portrait of Mr. Pericles. Well, Ina sings Handel's "What Though I Trace Each Herb and Flower" at Vizard's house. "The song and its interpretation were so far above what passes for music, that they all felt compliments would be an impertinence. Their eyes and their long-drawn breath paid the true homage to that great master rightly interpreted—a very rare occurrence." Yes, very rare.

THE festival at the Crystal Palace called forth curious critical remarks. This was said of "Israel in Egypt": "Handel's 'program music' in the violins accompanying the text-words 'and there came all manner of flies and lice in all their quarters' is a form of realism not unlike the whips in Strauss's 'Elektra,' which so painfully shocked the academicians of our own immediate pre-war days. The ordinary chorister's physical joy in singing such jubilant music is reasonable; but he (or she) cannot complain if anyone listening to such triumphant gloating over the torture of the Israelites feels that it is not a little insensitive. After all, one cannot in these days expect choral societies to enter into the mental processes of this composer's mind when he wrote his oratorios. When in 'Messiah' he put floriated tunes to the dictum 'All we like sheep have gone astray'—a chorus which is almost the last word in merriment—no one was shocked, as far as any of us know, and even to-day it is very much admired."

THE *Times* went so far as to say seriously that these festivals are "the harmonious artistic counterpart of an American party convention." It also likened Handel's music to the British constitution, and found a close connection between his popularity and the English characteristic political institutions.

It may be added here that the conductor Sir Frederic Cowen throughout the performances "Wisely enough eschewed any attempt at nuance." Just one long roar. One would like to know if there was an attempt at nuances at the first performance of "Messiah" in Dublin, or at the commemoration at Westminster Abbey in 1784 when orchestra and choir numbered 525.

THERE was again discussion concerning the origin of the habit of standing during the performance of the "Hallelujah" Chorus, whether it was a spontaneous act of piety or caused by the entrance of the king. It is more amusing to read a reminiscence of Col. N. A. Burne. At the festival of 1885 Mr. Gladstone was in the royal box on the last day. At the end the Choir cheered the conductor, August Manns, tumultuously. Gladstone, thinking the applause was for him, stood up and bowed; but the cheering at once turned into a storm of cat calls and booing.

MR. ROBIN H. LEGGE, the accomplished music critic of the *Daily Telegraph*, has freed his mind concerning the "American invasion" of London. He found that the musical language of the two countries is different. "Curiously enough the whole of the American singers who have appeared in Queen's Hall (of all places for a recital!) in the last two months have shown us nothing of any value of American music." So too, Mr. Damrosch's programs were of a conventional order. "Are there no 'young American composers'?" He complained that one singer who had sung exquisitely old Italian and modern French songs, "presumably thought it 'in accordance with our taste' to sing a fearsome ballad of a most ordinary kind by way of an encore." There are ballad-masters in England that know their business; "but we do not interpolate these things into the midst of Duparc, Poldowski, Scarlatti and the like. Do the Americans in America so interpolate their own ballads into their more serious schemes?"

As a rule, Mr. Legge, they bunch them together in the final group. Homage to American composers—especially when the recital is in a city where one of them has his home with

workshop; where he and his friends will applaud the singer; that is, if they have received complimentary tickets.

Mr. Legge noticed the superior clearness of the diction; he also found that this clearness was the most attractive feature in the performance of Mr. Damrosch's orchestra. "I fear, to speak frankly (as I have been asked to speak by several American artists with whom I have discussed matters) that almost more stress is by them inclined to be laid upon the playing of the music than upon the true inwardness of the music itself."

WAS it Mr. Legge who wrote approvingly of Mr. Busoni's recent playing of Chopin's Etudes, "Each was like a picture illuminated by lightning"? Some of us do not wish to hear Chopin's music in a thunder-storm.

THIS question was asked apropos of the recent opera-season at Covent Garden. "Has 'Pagliacci' permanently survived its pristine stable-companion 'Cavalleria Rusticana'? There seems to be no signs of the recrudescence of the latter this season, while on Saturday 'Pagliacci' attracted an unusually large audience . . . it showed itself still to be full of vitality." "Pagliacci" will long be popular by reason of the Prologue and Canio's lamentation at the end of the first act. It matters not how loudly the baritone bawls before the curtain, how shriekingly lacrymose is Canio before the booth. The "pe-pull" expect the bawling and the sobbing; they long for it all; they love it. The worse Mr. Caruso sings as Canio, the more tumultuous the applause.

Poor Mascagni! It is said that he cannot find a publisher for his latest opera, "Il Piccolo Marat" or a theatre in Italy for the production of it. "Single-speech" Hamilton made other speeches than the one that gave him fame, and contemporaries said they were effective. Mascagni, like Leoncavallo, is a man of one opera, yet when the former was in this country, hounded by bad luck, he conducted excerpts from his "William Ratcliff" that gave us the desire to hear the whole of it. The excerpts performed from "I Medici" under Leoncavallo's direction had the opposite effect.

There are charming pages in Mascagni's "L'Amico Fritz," but how incongruous, how wholly wrong is his musical portraiture of the Rabbi!

WHAT a delightful sojourn M. Saint-Saëns has been having in Greece! He wrote last spring to a friend in this country that he was going to Athens, and said in his ironical way that he was now the "oldest living pianist." The man must be made of steel. He will be eighty-five years old next October, yet here he is playing the piano in a chamber concert—his own compositions—throwing flowers from a balcony on the cheering crowd that, at the end of his piano recital, dragged his carriage—having removed the horses—to the house where he lodged—and, what is a greater proof of his endurance, listening at the foot of the Acropolis to Miss Missolora singing his "Hymn to Pallas Athené." She—Miss Missolora—is said by an enthusiastic correspondent—to have been a "delicious" goddess, which perhaps consoled Saint-Saëns for the pallor and coldness of his "Hymn."

THE young lions of musical criticism take pleasure in clawing Saint-Saëns when they do not tear him into pieces. Yet it is something to have written his symphony with organ, his "Rouet d'Omphale," three at least of his piano concertos, his third violin concerto, his first violoncello concerto, certain chamber works, pages of "Samson et Dalila." Grant his "assimilation," "imitation" and the other "tions" that set the young lions aroaring. It is true that he should have stopped composing some years ago, for he is no Verdi to astonish the World with a "Falstaff" at eighty years. It is true that of late years he has been ungenerous towards César Franck and his school, and the ultra-modern young French composers. It should not be forgotten that in his younger years and at the

height of his powers, he worked valiantly in France for musical righteousness and had a mighty influence, in the face of discouragement and hostility, in the development of the public taste for chamber and orchestral music. Nor are his polemical writings always to be taken seriously. He has Gallic wit and would dodge a truth to shape an epigram. He is a lover of paradox. Is it possible to think of him writing that Gounod's oratorios will outlive his operas without seeing his tongue in his cheek and a winking eye? Above all he is an ironist, in his literary articles, his conversation, and sometimes in his music, as in "Phaëton" and "Le Rouet d' Omphale"—above all in "Phryné" that contains some delightful pages, even when he attempts to vie in musical mockery and malice with the illustrious Offenbach.

A FRIEND summering near St. Ives in Cornwall writes to us that the natives go about their work, singing from morning till night, no matter what their occupation may be. M. Pierre de Lanux should visit the village. He wrote in a fine burst (the *Chesterian* for June): "Who will give us the songs, delicate and direct, that modern man hears in the morning, walking on his road to his own conquests? Songs for the oarsmen on the Danube or the Mississippi; songs for stone breakers and beam-heavers of the world; songs for the athletes in training, and for the engineers when possessed by the complete clinking and brittling rhythm of their engines?"

Yes, and for Mr. Jones or Mr. Ferguson in his bathtub. We have never been on the Danube, although we have heard the waltz in praise of it, also a song sung passionately by young women in our youth, asking us if we could forget a certain night in June on that no doubt justly celebrated river; but we have been on the Mississippi, in the days of high pressure, get-there-or-bust steamboats, and we did not observe rowers, vocal or silent. But the roustabouts sang, sang so they dispelled sleep, and we were tempted to borrow the brass-knuckles of the mate for instantaneous use.

MR. REGINALD GOSS CUSTARD has written a letter to the *Daily Telegraph* of London in behalf of his fellow organist whose salary is inadequate, and tenure of office insecure. A new vicar may have ideas about music fit for the service at variance with those of the organist. Friction will arise, and the vicar will request the organist to look elsewhere. The organist then loses his pupils in the neighborhood and also loses in reputation. Mr. Custard thinks the dismissed musician should have the right of appeal to the bishop of the diocese; that there should then be investigation of his case. Now, as for salaries. "A maximum salary of £100 per annum for three services on Sunday and, at the very least, one week-day service, is exceedingly small as the value of money now stands. But look at the advertisements for organists in any of the musical papers and see what is offered them. The mere pittance promised in the majority of cases rarely exceeds £40 or £50 per annum." The great majority of organists in the United States are underpaid, if it is believed that they are competent; but in some instances, the pay is adequate. More than once an amateur in more than comfortable pecuniary circumstances, a man or woman who is "passionately fond of the organ," plays in church for little or nothing, and thus lowers salaries in the neighborhood, and keeps a well-equipped musician out of a position.

A WRITER in the *Montreal Star* of July 16th, commenting on the pension of £100 granted to Mme. Emma Albani gives as a proof of the respect shown her in Canada, of her great popularity, that "once in Montreal the departure of a train was delayed that she might eat her breakfast in comfort."

We know of only one more noteworthy tribute paid to a musician. When the body of Stephen C. Foster was sent from New York to Pittsburgh in 1864, the Pennsylvania Railroad and the Adams Express Company refused any remuneration for their services. The statement seems incredible, but it is vouched for by the biographers of Foster, among them, the latest, Mr. Harold Vincent Milligan (page, 107).

SOME time ago we discussed the opinions of Samuel Butler as a music critic. Not the Samuel Butler of "Hudibras" although that Butler in a manuscript stored in the British Museum described a musician as "his own siren, that turns himself into a beast with music of his own making—his perpetual study to raise passion has utterly debased his reason; and as music is wont to set false values upon things, the constant use of it has rendered him a stranger to all true ones." Yet the Butler of "Hudibras" could also say: "The scale of music is like the ladder that Jacob saw in a dream, reaching to heaven with angels ascending and descending for there is no art in the world that can raise the mind of man higher, but it is in a dream, and when the music is done, the mind wakes and comes to itself again." And the musician was likened unto a traitor, "whom men hate but love the treason; so they delight in music, but have no kindness for a musician."

WE are now speaking of Samuel Butler, the author of "Erewhon" and "The Way of All Flesh," the man that in his notebook wrote that he did not care particularly to meet his father in heaven and he knew he did not wish to see his grandfather.

This churlish man in 1871 and 1872 wrote musical criticism about Handel's oratorios for the *Drawing Room Gazette*. His *fidus Achates* Mr. H. Festing-Jones, has unearthed these criticisms. Handel was Butler's god—he even wrote music in the style of Handel; yet in this periodical he admitted that Handel's oratorios are too long to be performed complete under modern conditions. Here is a fantastical thought worthy of Butler's admirer, Mr. G. Bernard Shaw. He asked whether Handel had Polyphemus in mind when he wrote the overture to "Jephtha," for the subject of the fugue is reminiscent of "Wretched Lovers" in "Acis and Galatea." Butler added: "Was it unconsciously present to his mind that God's treatment of Jephtha was something like that of Polyphemus in respect of Acis?"

Butler described Bach's "Passion" as "one of the dreariest, most untuneful, undramatic, and utterly unlovely works that ever came from the pen of any musician. . . . In some parts there are things which are simply violations of good taste, as the evidently intended musical allusion to the cock's crowing in the recitative, 'Now Peter sat without in the Palace,' an allusion not assigned to the instruments but to the human voice; and later on in the same recitative the detestable whining on the words 'wept bitterly' which people actually applauded and seemed to want to hear a second time."

IS this description of Mendelssohn's music Butler's or Mr. Festing-Jones's? It is worth recording: "After listening to Mendelssohn, he (Butler) felt as though he had been staying with his sisters and the new vicar had dropped in at teatime to settle about the hymns for next sunday, all very correct and trivial."

WHAT will be the future of oratorio? Will it turn into opera as Rubinstein wished? M. d'Indy's "Légende de St. Christophe," recently produced as an opera, was first announced as an oratorio. The expression of moods and characters is said to be in the orchestra. Now M. d'Indy protests against the Russian dancers at the Paris Opera House monopolizing the stage for a part of the season, and performing mainly works by foreign composers. Is it not possible that oratorio may assume the form of a ballet?—Religious subjects have thus been treated in the past. Or, oratorio may arouse a deep fit of devotion in the cinematographic theatre?

Clarence Dickinson was honored with the degree of Doctor of Letters by Miami University, Oxford, Ohio, at the University's one hundred and eleventh Commencement in June. Mr. Dickinson already held the honorary degrees of Master of Arts and Doctor of Music from Northwestern University.

The Restoration of Congregational Singing in the Catholic Church

By Harold Vincent Milligan

IT will perhaps be news to many to learn that the congregation ever took a prominent musical part in the celebration of the Mass. The International Congress of Gregorian Chant recently held at Saint Patrick's Cathedral, New York City, calls attention not only to that fact but also to the growing strength of a movement within the Church looking toward the restoration of congregational singing in the use of the traditional Gregorian melodies.

The Congress may be said to be the culmination of nearly a century of toil, the labor of restoring the Gregorian Chant having been begun in the Benedictine Monasteries of France over ninety years ago. The singing at the Congress was directed by Dom André Mocquereau, O. S. B., Director of the Chant at Solesmes, France, reputed to be the greatest living authority on the subject. He was assisted by Dom Gatard, O. S. B., Prior of Farnborough Abbey, England. Both of these men came to America especially for the Congress, and after its completion, Dom Mocquereau delivered a series of lectures at Harvard University.

A powerful impetus has been given to the movement in this country through the endowment of the Pius X Chair of Liturgical Music at the Convent of the Sacred Heart, New York City. From this school teachers have gone out to Catholic churches, schools, and seminaries in various parts of the United States and Canada to teach Gregorian chants. Their work will be directed largely to the children and with a new generation growing up familiar with the Gregorian music, the future may be accounted secure. On the opening day of the Congress, the "Missa de Angelis" was sung by five thousand children from the parochial schools of New York and Brooklyn, the children filling almost the entire body of the Cathedral. Dom Mocquereau has since remarked that when he learned that he was to conduct the singing of five thousand children he was at first somewhat appalled. "But," he added, "at the first rehearsal with them my fears were changed to enthusiasm, and I realized that my dream had come true and that through the medium of the children of America the great heritage of congregational singing will be restored to the Church."

Congregational participation in the celebration of the Mass through the means of the Gregorian Chant was once the universal practice of the Roman Catholic Church, but it is a practice which has been in disuse in Europe for so many generations that there has grown up an erroneous tradition that it had been forbidden, while it has always been entirely unknown in America, which was discovered and settled long after congregational singing had passed away in the old world. The story of the origin, growth, and gradual decay of this practice, together with an account of the present movement to restore it makes interesting reading to non-Catholic as well as to Catholic.

The term "Gregorian music" has been and is loosely applied, being taken by many fairly well-informed people to mean the music of Palestrina and the great contrapuntalists of the sixteenth and seventeenth centuries. As a matter of fact, the music of Palestrina and his contemporaries marks the demise of the real Gregorian chant, for by the time of Palestrina, the music of the Catholic Church had become so elaborate and involved that it was obviously impossible for the multitude to take part in it at all. Its performance was relegated to a specially trained choir.

The beginnings of the music of the Church are shrouded in mystery, but it may be stated as a generally accepted fact that the Gregorian Chant was the original form of worship, if there may be said to have been an original form of worship. Its sources were undoubtedly a mixture of Roman, Greek, and Jewish worship music. There is a strong Hebraic strain to be observed in it, as the Jewish ritual called for the chanting of the psalms, the ejaculations of the celebrant and the responses by the congregation. Milman asserts that the liturgy of the Roman Church for the first three centuries was Greek, and it is undoubtedly true that until the separation of the

Church into its Eastern and Western divisions the reaction was strong between the two sections and much in the way of custom and art was common to both.

St. Ambrose, Bishop of Milan in the fourth century is credited with the introduction of antiphonal chanting. An account of this event is given by St. Augustine, who tells how St. Ambrose was persecuted by the Emperor Justinian during the Arian controversy. "The pious people kept guard in the church, prepared to die with their bishop, thy servant. At this time it was instituted that after the manner of the Eastern Church, hymns and psalms should be sung, lest the people should pine away in the tediousness of sorrow, which custom, retained from then till now, is imitated by many—yea by almost all thy congregations throughout the rest of the world." In the same book of Confessions, St. Augustine speaks thus of the music of the Church, "How I wept at thy hymns and canticles, pierced to the quick by the voices of thy melodious Church! Those voices flowed into my ears and the truth distilled into my heart, and thence there streamed forth a devout emotion and my tears ran down and happy was I therein."

Dickinson, in his admirable "Music in the History of the Western Church," dates the inauguration of the mediæval epoch of church music at about the middle or latter part of the Sixth Century. Pope Gregory the Great, to whom is given the major credit for the codification and authoritative establishment of the ritual, occupied the throne of St. Peter from 590 to 604. During his reign the liturgy was given a musical setting throughout, and this liturgical chant was made the law of the Church equally with the liturgy itself. Says Prof. Dickinson, "In rejecting the support of instruments and developing for the first time an exclusively vocal art and in breaking loose from the restrictions of antique meter which in Greek and Greco-Roman music had forced melody to keep step with strict prosodic measure, Christian music parted company with pagan art, threw the burden of expression not, like Greek music, upon rhythm but upon melody, and found in this absolute vocal melody a new art principle of which all the worship music of modern Christendom is the natural fruit."

Says the same authority, "The Catholic chant is a projection into modern art of the altar song of Greece, Judæa, and Egypt and through these nations reaches back to that epoch of unknown remoteness when mankind first began to conceive of invisible powers to be invoked or appeased." Those who attended the recent Congress could not but have been tremendously impressed by these ancient liturgical chants when intoned in unison by the vast congregation, the tone melting into the dim vast spaces of the cathedral, the whole scene dominated by the picturesque figure of the old Benedictine monk, whose black-robed figure in the pulpit directed the singing. The music came as a voice from the immemorial past, its impressiveness due not only to its own intrinsic power but also to its historical associations. There seemed to cling to it something incalculable, pervasive—as imperishable as the aspirations of the soul of Man.

Pope Gregory, like many other great characters of history, probably is given credit for many things which he did not do, among them perhaps, the establishment of the liturgical chant. As the outstanding figure of his generation, a number of legends has attached themselves to his name, among them the story that he had the music of the Mass written in a book which he caused to be chained to the altar of Saint Peter's. His claim to this achievement, while accepted for centuries as authentic, is open to considerable doubt. But whatever the right or wrong of the case may be, the name "Gregorian" has fixed itself so indelibly upon the consciousness of the world that it will be impossible to eradicate it.

The records of the tenth and eleventh centuries show that along with the bed of St. Gregory there was also preserved the cane with which he was accustomed to chastise the pupils in his music classes. He is also credited with having added four new scales to the four previously existing, thus completing the tonal system of the Church.

There is no proof of the existence of a definite system of music notation before the Seventh Century. The records of St. Gregory, (if they were indeed his) were written in the form of neumes, or characters formed from the accents used over letters, grave, acute, and

circumflex. They were all placed on the same line and did not indicate the tone, but only the direction the voice should take, either rising or falling. Nor did they indicate the length of time which the note should be held. These details were entrusted to the monks, who guarded the sacred traditions and handed them down from generation to generation. It was not until two or three hundred years later that music was recorded by the system of the scale, with the neumes placed on a ladder of lines and spaces. To indicate how carefully the oral tradition preserved the chants of that time, an examination of more than two hundred manuscripts from different monasteries, covering a long period of years, showed but few variations. The Plain Chant lived by the liturgy and in the liturgy. Each day its melodies resounded from midnight until after sunset in hundreds of cathedrals and monasteries. The entire liturgy was chanted by a large choir, for most monasteries held hundreds of monks and those who chanted regarded the divine office as a sacred duty. Daily exercise, joined to profound knowledge and high esteem for the liturgical chant permitted the monks to enter more deeply into the spirit of the Gregorian chant than is possible to-day, when its intervals fall strangely upon our modern ears.

The Council of Aix-la-Chapelle stated in 816, "The singer should be chosen as much for his art as for his voice in order that not only by the sublimity of the words but also by the suavity of the melodies the spirit of the hearer may be raised to love of celestial things." The office of leader of the chant was of great importance and carried many prerogatives. In English cathedrals he occupied a place in the choir after the Dean, and the two sides of the choir were known as the "side of the Dean" and the "side of the Chanter." In the records of Cluny, it is said that the Chanter had no superior but the Abbot.

From the tenth to the sixteenth centuries changes occurred. The melodies of the liturgy remained almost unchanged, but new theories crept in and a new system of notation which included efforts to indicate the length of the notes. Counterpoint appears about the year 1100, and its steady growth culminated in the age of Palestrina. The diatonic scale began to make itself felt, harmony grew more insistent, the music of the Church grew more and more elaborate, shutting out the congregation, until during the sixteenth century congregational singing died out altogether, and has remained for three hundred years unknown. This condition was accentuated in England by the persecutions to which the Catholics were compelled to submit. Mass was celebrated only in crypts, caves and hidden places, under official ban, and consequently the less noise made the better.

Saint Gregory was a Benedictine and the preservation of the Gregorian manuscripts has always been the special care of the Benedictine monks. Upon their restoration to France early in the nineteenth century, Dom Gueranger became Abbot of Solesmes and became at the same time the protagonist of the restoration of the ancient Latin liturgy. His two books, published in 1840 and 1841, resulted in the French Bishops deciding to return to the ancient music. In 1833 Dom Gueranger began the search for these ancient manuscripts, assisted by Dom Jausions and Dom Pothier. Manuscripts were found in all countries except in the United States. The best of them were some ninth century manuscripts in the School of Medicine at Montpelier, France, and a collection from the ninth, tenth, eleventh, and twelfth centuries in the monastery at St. Gall, Switzerland. The Archbishop of Rheims reëstablished the Latin liturgy in his diocese in 1848, and a modern version of the Gregorian chants was published in Montpelier in 1851.

The work of Dom Gueranger was continued after his death by Dom Pothier. Dom Jausions died in this country while pursuing historical researches here. Dom Mocquereau, the present leader of the movement, became the pupil of Dom Pothier in 1873. Forty years of labor enabled Dom Pothier to publish his "Mélodies Grégoriennes" in Paris in 1880. Under the patronage of the Abbot of Solesmes, Dom Mocquereau has established a school of instruction there and has collected a great library of photographic copies of manuscripts collected from all parts of Europe.

Papal authority had in 1873 given a thirty years' monopoly of publishing an authentic edition of Gregorian chant to M. Pustet, of Ratisbon. While this Ratisbon edition was

not imposed upon the Church by decree, yet the Vatican felt obligated to maintain silence during the life of the monopoly. The labors of Dom Pothier, however, convinced the authorities at Rome that the Ratisbon edition was not authentic. However, for thirty years the Pope took no part in the effort to revive congregational singing through a return to the primitive Gregorian liturgy.

In 1903 the Ratisbon monopoly expired. On November 22d of that year, Pope Pius X issued his now famous Motu Proprio, in which he said, "Special efforts are to be made to restore the use of the Gregorian chant by the people, so that the faithful may once more take an active part in the ecclesiastical offices as was the custom in ancient times."

In the same decree occurs this sentence: "The ancient traditional Gregorian chants must therefore in large measure be restored to the functions of public worship and the fact must be accepted by all that an ecclesiastical function loses none of its solemnity when accompanied by them alone."

In 1912, the Pope wrote again, "The most ancient and correct ecclesiastical tradition in regard to sacred music indicated the whole body of the people to take an active part in the liturgical service. The people sing the common mass, while a schola cantorum sings the varied and richer parts of the text and melodies, thus alternating with the people. The Gregorian chant has always been regarded as the supreme model for sacred music, so that it is legitimate to lay down the following rule—the more closely a composition for the Church approaches in its sentiment, inspiration, and savor the Gregorian form, the more sacramental and liturgical it becomes; the more out of harmony it is with that supreme model, the less worthy it is of the temple."

THE NATIVITY. By Henry Houseley.

We may always count on the music of Henry Houseley being sincere, direct, melodious, and written with musicianly skill. This new cantata for the Christmas season, "The Nativity," is no exception. The words were written and compiled by S. Frances Houseley, and consist of extracts from the Scriptures and original writing, both in verse and prose, all dealing with the story of the Nativity. The work is divided into three "scenes," the first laid in the wilderness of Judea, dealing with the mission of John the Baptist, who is represented by the bass soloist, while the part of the Narrator is taken by the tenor soloist. There are also choruses for men's voices and for mixed voices. The second scene is in Nazareth, and describes the Annunciation, the soloists being the Narrator (tenor), the Virgin (alto), and the Angel (soprano), with chorus. The third scene is the longest of them all, and depicts the manger at Bethlehem. There are solos for all the voices, a number of choruses, and a quartet for the four soloists. The alto has a very lovely "Cradle Song of Bethlehem." The final chorus has also a score for the quartet of soloists, and is therefore in eight parts. There is an interesting fugue and at the climax of the work the Christmas hymn "Adeste Fideles" is woven into the music with telling effect.

Review

BY CECIL FORSYTH

MUSICAL PORTRAITS: Interpretations of Twenty Modern Composers [Wagner, Strauss, Moussorgsky, Liszt, Berlioz, Franck, Debussy, Ravel, Borodin, Rimsky-Korsakoff, Rachmaninoff, Scriabine, Strawinsky, Mahler, Reger, Schoenberg, Sibelius, Loeffler, Ornstein, Bloch]. By PAUL ROSENFELD. Crown 8vo, 314 pages. Harcourt, Brace and Howe, New York.

In these twenty chapters Mr. Rosenfeld casts a rapid and lively glance over modern musical history. He begins with Wagner and ends with Bloch, adding thereafter a pleasantly solid appendix of names, dates, and places. His main object is to interpret the life-work of his twenty chosen composers, and to illustrate it by a philosophy and by a curiously extended series of poetical analogies and comparisons. His particular object, in this musical survey, is to keep the eyepiece end of his telescope firmly fixed in the little square foot of ground called 1920.

When a European reads an American book on European art or politics, his first impression is almost always one of impatience. Even if he does not dismiss it offhand as "a lot of hot air" or "upper fourth form stuff," he is likely to love it in exactly the same way as a battalion in action loves the enemy long-distance sniper who sits comfortably in his tree, a mile or so from the line of battle, and picks off his men gracefully, easily, and with deadly precision.

I confess that, on first opening Mr. Rosenfeld's book, some such thoughts crossed my mind vaguely. Nor was there wanting a certain secret sympathy with Lord Melbourne's remark about Macaulay: "I wish that I were as cocksure of *anything* as Tom Macaulay is of *everything*."

But this attitude of mind soon gave way to a juster appreciation. The book is to be welcomed here for several reasons. In the first place, it shows a complete apprehension of the fact that composers do not write in a vacuum; but are the product of infinitely complex social and national conditions. In other words, it recognizes the composer in his relation to his race and his environment. Then again, the book is written with a peculiar earnestness—the earnestness of a mind that is sensitive in a high degree to all sorts of subtle impressions. Finally, the author is not afraid to state his conclusions, even when they do not tally with the conclusions accepted in respectable American musical society.

Naturally, there are serious difficulties in the way of interpreting twenty big men in only three-hundred pages of large print. With a composer such as César Franck the process is possible and bearable. His mind had few facets; and the light that was reflected from it came back to the world so white and pure that its strength and carrying-power can be easily estimated.

But there are others, such as Wagner and Liszt, whose minds had as many facets as a brilliant. Look at them in one light, and they are blue: in another, red. The next moment they may be shining with all the colors of the rainbow; and the next, not shining at all. These men simply refuse to be interpreted by any series of analogies or comparisons, however deftly devised.

It is with these that Mr. Rosenfeld is least happy. On the other hand, he has had the sincerity to formulate and the courage to state many sound opinions on other composers. Some of these opinions, as I have said, run directly counter to the accepted American opinions of the day. Particularly good are his analyses of Rimsky-Korsakoff, Rachmaninoff, Mahler, Schoenberg, and Reger. In all five of these chapters he arrives at a criticism that is essentially *true*. His estimate of Mahler is the one commonly accepted in Europe; but he reaches it by means of a new and interesting philosophy of race. The judgment of Rimsky-Korsakoff is equally true; and more intriguing, because less in consonance with orthodox opinion here. Reger, again, has generally been regarded as a man who managed miraculously to combine the head of Bach with the heart of Brahms. Mr. Rosenfeld goes into that anatomy with a rather sharp knife. And the resulting comparison (pages 226 and 227) is one of the best things in the book. Comparisons, indeed, though usually the most dangerous adventures in criticism, are something of a specialty with Mr. Rosenfeld. There is another excellent one on page 192, in which he contrasts the style of Debussy with that of Strawinsky, showing how their musical divergencies are, at bottom, "a divergence between two cardinal manners of apprehending life."

The chapter on Strauss is not wholly satisfactory. Or rather, it fails just where it should succeed—as an interpretation. There were hundreds of people, both in Germany and England, who, from the very first, said that there was a bad streak in Strauss's character. But they couldn't explain his early music. All these people, by the way, are now enrolled in the "I told you so" brigade. But there were others. And these others have had to fall back on all sorts of fantastic theories—theories of a Strauss suddenly becoming a spiritual bankrupt through hunger for gold, through conducting at Wanamaker's, and so on. There is probably a good deal yet to be said on this subject.

One other small point—this time, in correction. Strauss's orchestral innovations in the employment of new instruments are so microscopically small as to be scarcely worth mention. His orchestra *materially* is the Wagner orchestra and nothing more. Where he has added anything, the addition has been slight; and in the nature of things shows little sign of being permanent. The orchestra grows much more slowly than is popularly imagined. On the other hand, Strauss's innovations in the contrapuntal and harmonic use of his orchestral instruments are immense. Indeed, it is safe to say that there is not a single serious composer in Europe, whose orchestral technique has not been benefited by Strauss's labours in this field.

Mr. Rosenfeld's method is at its best in dealing with those composers whose artistic output presents a certain simplicity and homogeneity to the observing eye. These men he treats in a highly sympathetic and imaginative manner. For instance, the study of Moussorgsky, the poet of human misery, is capital. Berlioz, again, with his big ugly square lines, is very happily portrayed. Everyone will agree with what is said as to his sincerity and nobility of character; and particularly with the fine eulogy of the love-music in *Romeo*. Is it not, however, pushing things a little too far to say that, in his works, "music and instruments are inseparable?" The unanswerable criticism of Berlioz is that he often thought of his orchestral effects first, and then made them with a type of music that was not his best possible.

From the chapter on César Franck I shall take the liberty of quoting two sentences. The first can safely be left without any other comment than a query as to its possibility. "He had rich pupils, among them the Vicomte Vincent d'Indy, but not one of them seems to have come forward to help him, to secure him greater time for composition, to save him from wasting his precious days in instructing a few amateurs." The second is an admirably concise summary of Franck's simple direct style, when at its best. "His music says something with each note, and when it has no more to say, is silent." The criticism of M. Saint-Saëns in this chapter is needlessly harsh, and partakes of the long-distance sniping which was mentioned above. Similarly, the two unkind shots, in a later chapter, that hit nearer home, had better not have been fired (page 266).

Mr. Rosenfeld's warmest sympathies are undoubtedly with the French; and in particular with the two Frenchmen Debussy and Ravel. This strong sympathy is, of course, just the one thing necessary to an adequate interpretation. These two chapters of his must therefore be read as such, not as criticisms. They are both eloquent and full of insight.

Of the other composers that make up Mr. Rosenfeld's band of twenty, Bloch seems to me to be a good deal over-rated. There is a certain doubtfulness too in his "placing." He is made to figure both as the "authentic expression of what is racial in the Jew" and as "the universal genius." There is no such thing as an international type of genius—a fact for which we may all be profoundly thankful. So that if Mr. Bloch, as a Jew, really has attained this universality at the age of forty, he must be ranked with, and even above, the highest!

Mr. Loeffler, on the other hand, gets scant justice. Indeed, this is one of the chapters that are rather "adverse criticisms" than "interpretations." Far be it from me to interfere when New York is calling Boston bad names. But somehow I think (as a cordial friend of both cities) that a more searching analysis into the factors that Mr. Rosenfeld groups under "his place of residence" would result in a more sympathetic interpretation—an interpretation that might incidentally help America.

It is curious, and in a way instructive, that the only chapter in which Mr. Rosenfeld shows distinct signs of mental hesitation is the one chapter in which the artistic problem is sitting down as a suppliant at his own fireside. Leo Ornstein. Here is a Russian Jew, born at Krementchug and now twenty-four years old, who studied partly in Petrograd and partly in New York, but secured attention first in London and Paris. He now lives, physically in New Hampshire, and artistically (as Mr. Rosenfeld says) "in a void."

The orchestras don't want him. The choruses don't want him. The players don't. And of course the singers don't. Consequently, says Mr. Rosenfeld, he is "slumping"—dashing about the continent in Pullman cars, and becoming an immoral nuisance by playing the *Sonata Appassionata*, Mendelssohn's *Wedding March*, and other deplorable uncosmic compositions.

What is to be done about him?

If I were a Jewish war-profiteer, I think I would empanel a jury of America's three most popular composers. I would pay them handsomely to examine Ornstein's music note by note. Then, if I could secure a certificate from them that it was absolutely worthless from beginning to end, I would give him fifty dollars a week, and let him live and work where he pleased. If he wished, he could stay in New Hampshire and try to compose on water. If he preferred good English ale, he could skip across to (old) Hampshire. He might possibly revert to vodka and Krementchug. Something (or nothing) might come of it. But at any rate he would not be able to say that America would not let him compose music.

Alas! these things happen only in fairy-tales. And even if this one happened in real life, it would but solve Mr. Ornstein's personal problem. America's musical problem, of which her writers seem to be so little aware, would still be waiting at her fireside, as Mr. Ornstein is waiting now.

AMERICAN GUILD OF ORGANISTS

UNITED STATES AND CANADA

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Inquiries are already received from candidates who expect to take the examinations next spring. The examinations will take place on June 2 and 3, 1921, the organ tests on the first day and the paper work on the second. The following compositions are announced by the Examination Committee for the 1921 tests.

For Associateship, (1st) Prelude and Fugue in C major, by J. S. Bach (Peters' Edition Book II, No. 1, Bridge and Higgs, Book III, page 70; Breitkopf and Hartel, Book I, No. 1; Widor (Schirmer), Vol. III, No. 1.) (2d) "March on a Theme of Handel" in F, Opus 15, by Alexandre Guilmant (Schott, of London, or Schirmer.)

For Fellowship, Fugue in A minor, by J. S. Bach (Peters, Book II, No. 8, Bridge and Higgs Book VII, page 42; Breitkopf and Hartel, Book I, No. 4, Widor (Schirmer) Vol. IV, No. 6.) (2d) The first movement "Allegro," from Symphonie VI, in G minor, by C. M. Widor.

The general conditions of the examinations are as follows:

Candidates for the Associateship must be Colleagues of the Guild, and Associateship must be attained before proceeding to the Examination for Fellowship.

Candidates for either of the certificates must secure 70 per cent. of the total marks in each section of the examination, *i.e.*, Organ Tests and Paper Work, and the Examination Committee reserves the right of decision in the case of any candidate who fails to obtain one-half of the awardable marks for each item.

The fees for examination are payable in advance to the Chairman of the Examination Committee, New York, or to the Dean of the local Chapter, as follows:

Associateship, $10.00; Fellowship, $15.00; Certificates, either class, $5.00.

Candidates are required to take both sections of the Examination (Organ Work and Paper Work). Candidates failing in either section of the Examination may, upon a payment of half fee, be re-examined in that section, provided that such candidates re-enter for the next ensuing Examination.

Candidates should register not later than May 1st. All correspondence should be sent to the Chairman of the Examination Committee, Warren R. Hedden, 170 West Seventy-fifth Street, New York, N. Y. Enclose stamps for specimen papers.

In addition to playing the specified pieces the examinations include the following tests:

Associate

2. **Sight reading** test, "Trio," for the organ.
3. **Play at sight from vocal score,** G and F clefs, four staves.
4. **Transpose at sight** a short passage into two keys, neither more than one tone above or below the printed music.
5. **Harmonize** at sight, in four parts, a given melody.
6. **Fill up a figured bass** at sight, in four parts, without pedal.
7. **Modulate** (a) to nearly related keys, and (b) to remote keys.

Fellow

1. **Sight reading** test, "Trio."
3. **Play at sight** a short passage in fancient vocal score, with C, G and F clefs, four staves. (Alto and Tenor in the C clefs.)
7. **Transpose at sight** a passage in short score into two keys, neither more than a major third above or below the printed music.
5. **Harmonize at sight** a given melody in four parts.
6. **Improvise** on a given theme.
7. **Fill up a figured bass,** at sight, in four parts.

Text books recommended for both classes are "Graded Score Reading," Sawyer, "Transposition," Warriner, and "Keyboard Training in Harmony," Heacox.

9 A.M. 3½ HOURS ALLOWED FOR THIS PAPER

Associate

1. **To a given melody add** Alto, Tenor, and Bass parts.
2. **Strict Counterpoint** in two, three, and four parts, in various species and combinations of species. Three examples will be set. Text books recommended are Pearce, Gladstone, Kitson, Bennett, and Macpherson. Candidates must be prepared to use the C clef for Alto and Tenor parts. (Restrictions are advisable, in Macpherson, Chapter V.)
3. **Write answers to fugue** subjects and show at least one counter-subject to each in double counterpoint at the octave. (Prout or Higgs.)
4. **Questions** in general musical knowledge drawn exclusively from "Music and Musicians," Lavignac.

Fellow

1. **Strict Counterpoint** in three, four, and five parts, in various species and combinations of species. Three examples will be set. Text books recommended: Pearce, Gladstone, Kitson, Bennett, and Macpherson. (Restrictions are advisable in Macpherson, Chapter V.)
2. **Write an exposition** of a four-part fugue on a given subject, and also show a close stretto. This may be written for voices, strings, or organ. (There will be a subject suitable for each.)
3. **Questions** in general musical knowledge drawn exclusively from "Music and Musicians," Lavignac.

2 P.M. 3½ HOURS ALLOWED FOR THIS PAPER

Associate

5. **Ear Tests:** Write down from dictation two brief melodies, of which the keys will be announced and the Tonic Chords struck. Each passage will be played three times.
6. **To a figured bass** add Soprano, Alto, and Tenor parts.
7. **To an unfigured bass** add Soprano, Alto, and Tenor parts.
8. **Write** a sixteen-measure sentence, introducing appropriate modulations and cadences.

Fellow

4. **Ear tests:** Write down from dictation two progressions of chords, of which the keys will be announced and the Tonic Chord struck. Each passage will be played three times.
5. **Orchestrate** a given passage for a specified number of instruments.
6. **To a given melody add** Alto, Tenor, and Bass parts.
7. **Add, to a given ground bass,** Soprano, Alto, and Tenor parts in four different ways. First, with simple chords, then with passing and auxiliary notes, then with suspensions, and finally with imitations, making a continuous composition.
8. **Compose** the opening sixteen to twenty measures of the first movement of a string quartette. The first two or three measures will be given. Give a sketch of a suitable second principal theme.

Guild News

Texas Chapter The annual luncheon was held at Adolphus Grill, Dallas, on June 3d. H. G. Collins, of Austin, was the guest of honor. Among other prominent guests of the Chapter were the officers and conductors of the leading musical organizations of Dallas. Covers for fifty-two were laid. The menu was: "Prelude, Processional, Anthem, Offertoire, Response, Postlude." The Toastmaster was David E. Grove, and the Address of Welcome was given by Miss Alice Knox Ferguson, Dean of the Chapter. Other speakers were Miss Martha Little on "The Membership Committee;" Miss Katherine Hammons on "The Recital Committee," David E. Grove on "The Social Committee," Guy R. Pitner on "The Treasurer," Mrs. J. H. Cassidy on "Music Committees I have Known," Mrs. Edward Mangum, on "The Joys of Being a Church Organist," and H. Guest Collins on "Early Days in Texas."

The following officers were announced for the coming year:

DEAN

Miss Alice Knox Fergusson, A. A. G. O., Dallas.

SUB-DEAN

Mr. Henry Guest Collins, Austin.

SECRETARY

Mr. Charles Loyd Hutson, Dallas.

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Miss Ada Sandel, Dallas.
Miss Annette Black, Dallas.

Activities of Guild Members

John Hermann Loud played the dedicatory recital on the Wolfe Memorial Organ at South Congregational Church, July 12th, assisted by C. Philip Goewey, and Alfred T. Mason. Mr. Goewey played Con Moto Maestoso from Third Sonata, Mendelssohn and Mr. Mason played his own composition, "The Christian." Mr. Loud's numbers were: Toccata and Allegro Risoluto, Becker; Intermezzo in D flat, Hollins; Canzona in F minor, Guilmant; Ancient Phoenician Procession, Stoughton; Berceuse, Bonnet; Thistledown, Loud; Improvisation and Finale from Sixth Symphony, Widor.

Charles Loyd Hutson has accepted the organ position with the Gaston Avenue Baptist Church, Dallas, Texas, of which Mr. J. H. Cassidy was formerly organist.

Albert Scholin played the following program at First Presbyterian Church, Jamestown, N. Y., on May 29th; Pilgrim's Chorus, Wagner; Dance Caprice, Grieg; Serenade, Schubert; Minuet, Beethoven; Invocation, Dubois; Meditation, Lemaigre; In Moonlight, Kinder; March from Tannhäuser, Wagner.

On June 24th Mr. Scholin played the following program at the First Lutheran Church, Jamestown, preceding the Commencement exercises of the Jamestown High School; Concert Overture, Mansfield; Romance sans Paroles, Bonnet; The Tragedy of a Tin Soldier, Nevin; Toccata and Fugue in D minor, Bach; Andantino in D flat, Lemare; Berceuse, Dickinson; Pilgrim's Chorus, Wagner; Marche Pontificale, Lemmens.

On June 1st the choir of Zion Mission Church, Jamestown, gave a performance of Mendelssohn's "St. Paul" under the direction of Mr. Scholin.

Rowland W. Dunham has just completed a series of recitals at First Congregational Church, Columbus, Ohio. His programs were as follows:

July 18th.

Suite in F, Corelli; Evening Song, Schumann; Marche Funebre et Chant Seraphique, Guilmant; Andante (Grand Piece Symphonique), Franck; Minuet in G, Beethoven; Symphony for Organ, Edward Shippen Barnes; Concert Etude No. 1, G. E. Whiting.

July 25th.

Sonata No. 1, Borowski; Adagio (symphony No. 6), Widor; Gavotte, Wesley; Lamentation, Guilmant; Larghetto (Clarinet Quintet), Mozart; Pastel (No. 1), Karg-Elert; Finlandia, Sibelius.

August 1st.

Fantasie, Franck; Prelude to "The Deluge," Saint-Saëns; Andante, Symphony in D, Haydn; Les Heures Bourguignonnes (Burgundian Hours), Sunrise, The waking-time, Vintage, Shepherd's song, Noon, Under the walnut-tree, The return from the vineyards, Song of the press, Night-fall, Jacob; Nocturne ("Midsummer Night's Dream" music), Mendelssohn; Cantilena, Foote; Marche Religieuse, Boellmann.

The Central Ohio Chapter, of which Mr. Dunham is Dean, was represented at the recent Convention at Oberlin by twelve members.

Facts, Rumors, and Remarks

Alban W. Cooper, Second Congregational Church, New London, Conn., gave the following program on Thursday evening, July 8th:

Sonata No. 2, in C minor, F. Mendelssohn-Bartholdy, (1808–1847); Intermezzo, Josef Rheinberger, (1839–1901); Fugue in E flat, (St. Anne's), Johann Sebastian Bach, (1685–1750); Solo, "The Sorrows of Death" (Hymn of Praise), Mendelssohn, Mr. Keigwin; Fanfare in D, Jacques Lemmens; Pastorale from Sonata I in D minor, Op. 42, Alexandre Guilmant; Andantino in D flat, Edwin H. Lemare; Prelude in C sharp minor, Anton Vodorinski; Duet, "Rejoice in the Lord," P. A. Schnecker, Mrs. Munger and Mr. Dunham; Suite in G minor, (*a*) Prologue, (*b*) Intermezzo, James H. Rogers; "Will o' the Wisp," Gordon Balch Nevin; "The River of Life," Louis Adolphe Coerne, dedicated to Mr. Cooper; Toccata in D, Ralph Kinder.

The University of Illinois gave their one hundred and eighty-first organ recital, July 15th, with I. Lawrence Erb at the organ. The following program was rendered:

Wagner, March from "The Mastersingers"; Guilmant, Consolation in E, Po. 74, No. 2; Friml, Church Processional, Op. 83, No. 1; Diggle, Sursum Corda (Grand Chorus); Erb, Allegretto Scherzando, F minor; Councell, Angelus in G; Stebbins, Spring Song; Boellmann, Suite Gothique, Op. 25, Introduction Choral, Minuet Gothique, Prière à Notre Dame, Toccata.

Charles O. Banks, gave at the Saint Paul's Church, Brooklyn, the following interim organ recital:

Toccata and Fugue in D minor, Bach; Allegretto in E flat, Wolstenholme; Chant de Bonheur, Lemare; Andante (from Symphonie Pathetique), Tschaikowski; Marche Russe, Schminke; "Evening Bells and Cradle Song," Macfarlane; Magic Harp (Pedal Etude), Meale; Overture to "Stradella," Flotow; Three Contrast Pieces: *a*. "Orientale," Cui; *b*. "Orange Blossoms," Friml; *c*. Scherzo in Canon, Jadassohn; Suite Gothique, (*a*) Chorale, (*b*) Menuet Gothique, (*c*) Prière à Notre Dame, (*d*) Toccata, Boellmann.

The Northwestern University School of Music gave their Fourth Faculty Recital on Tuesday evening August 3rd at Evanston, Ill. Mr. Edwin Stanley Seder at the organ rendered the following program.

Passacaglia et Thema fugatum, Bach; Siciliano (Flute and Piano Sonata), Bach; Chorale—Prelude: "O Spotless Lamb of God"—Bach; Fugue in E flat (St. Anne's), Bach; Fantasia and Fugue on the Chorale "Ad Nos," Liszt.

Ecclesiastical Music

EDITED BY

G. EDWARD STUBBS, MUS. DOC.

THE increased deference that is being showed to women in all departments of human activity is one of the signs of the times. Perhaps we shall have before long "female vestrymen" in our churches, and female "music committees" into the bargain. How will organists like that? The *Ecclesiastical Review*, Dublin, speaks as follows of women in the vestries of the Church of Ireland:

"Faith has been shrewdly defined as a willingness to take risks. As regards women, the State has manifested a larger measure of that quality which is more commonly associated with religion than our Church. The Synod's faith in the ability of women to perform functions for the Church which they are already performing for the State is tinged with its wonted timidity. We congratulate the women on the partial recognition of their reasonable claim to a share in the government of the Church which accepts their services and has even opened the door of the pulpit to their sex. They have now secured a carefully limited number of seats on our Select Vestries. Opportunity and responsibility are now possible for them in the government of their parish. But the want of logic in their position must mean that in a few years the whole of their claim will be conceded. An educated woman may select an ignorant ploughman as Nominator to select the clergyman to whose ministrations she is to be limited, but the ploughman may not select her for the post of Nominator, which she is much better qualified to fill. In the debate on the second reading of the Enfranchisement Bill the opposition was peculiarly futile. Hacknied jests of the 'mother-in-law' order are unseemly in serious debate on a serious subject. We congratulate the Bishop of Ossory on having at length won his case, which he has presented with such conspicuous ability."

MORE than one inventor has tried to perfect some kind of mechanical contrivance for turning the pages of organ music, but nothing of practical value has ever been placed on the market. A new "leaf-turner" for the piano is thus mentioned by a contemporary:

"Hundreds of music leaf-turners have been invented, but who ever sees one on a piano? Nevertheless, a French engineer (M. Bertrand, 24 Rue Montgrand, Marseilles) has invented one more improvement, the ingenuity and neatness of which is fascinating. The drawback is that the music has to be printed on a roll like that of a pianola. This roll is switched on to a small winding gear electrically operated, the speed of which can be regulated, and thus the music roll passes on automatically while it is being played from. The whole of an act of an opera, or the whole of a cinema musical program, it is said, can be unrolled in silence. The rolls (not perforated) can be stored in a music cabinet or on a shelf. Portability is not claimed. Where expense is no object the rolls may be attractive. A number of practical difficulties can easily be suggested."

Organists often wish that the "turn-over" would come at some other measure. Were it not for typographical difficulties, the best "leaf-turner" would consist simply in the "placing" (if we may borrow a tennis expression) of the last measure of the page. A beautiful theory no doubt—but one that cannot be followed. Memorizing will probably continue to take the place of mechanical contrivances for some time to come.

THE opposition to the demolition of nineteen ancient and well known churches in London has naturally excited the sympathetic attention of churchmen in New York and especially of those interested in architecture and church music.

What a hue and cry was raised over the destruction of St. John's Chapel, Varick Street!

The authorities of Trinity Parish stirred up a veritable hornet's nest when they decided that the Chapel had outlived its usefulness. The buzzing has not yet died out. If nineteen ecclesiastical landmarks were to be "condemned," Gothamites would turn into yellow jackets in no time. Compared with any of these London churches, St. John's Chapel was a very new-fangled affair, although it was a "copy" from Wren. American organists are familiar with many of the "doomed nineteen," particularly with All Hallows-on-the-wall and St. Dunstan's-in-the-East.

These two churches were recently singled out for special mention in the *Times*. We read:

"Nineteen famous churches, of which thirteen were built or rebuilt by Sir Christopher Wren after the great fire, have been recommended for demolition. This recommendation will appear in the forthcoming report of the Commissioners appointed by the Bishop of London. Should this report be approved and acted on, it will bring about the wholesale disappearance of buildings which have been historic landmarks for hundreds of years. All of them are of very ancient foundation, and many of those rebuilt after 1666 stand upon ground consecrated to religious uses since the introduction of Christianity into Britain. Their associations link them not only with bygone generations, but with the very history of the English race. But in themselves they possess an old-time beauty and a peculiar and touching charm which will be remembered by the thousands of Americans to whom they are familiar.

Among the churches threatened with destruction is All Hallows-on-the-Wall, which marks the line of the old Roman wall of the City, the actual stones of which can be seen in its little churchyard. In the vestry one may see the spot where the centurion of Roman legions was accustomed to stand on his nightly guard of the wall nearly two thousand years ago.

Wesleyans are specially attracted by All Hallows-on-the-Wall because in its famous pulpit, a splendid example of carved work, John Wesley preached his first extempore sermon. This fact is commemorated by a mural tablet. In Eastcheap the fine tower of St. Dunstan's-in-the-East will escape the hand of destruction, but the rest of the sacred edifice, redolent of tradition and with a history

long antedating Wren's day, will perish, leaving only what is considered the most beautiful of his towers. In this church were mustered for a last prayer and blessing the men who fought at Agincourt—on the feast of Crispian—under Henry V. Pepys was a frequent attendant and recounts in his famous Diary the many sermons he listened to there. It was St. Olave's, in Hart Street, however, which was Pepy's parish church, and it contains a memorial of him."

As far as historical interest is concerned, there is every reason to deplore the passing of these ancient fanes. But there is a very different story to tell when we come to cost of maintenance as compared with what is called "spiritual efficiency." At a time when St. John's Chapel, New York, was famous for its "parochial activity" and for its beautiful music, these two London churches were so far on the down grade that their very existence became a financial reproach. In an interesting review of the music of the more prominent churches of London, published about forty years ago, we find the following:

"ALL HALLOWS, LONDON WALL.—Sunday morning, February 12, 1882. Prayers and Psalms read—Venite, Te Deum, and Jubilate chanted: Hymn at the close of prayers. Musical responses to the Decalogue. Hymn previous to sermon.

"The choir—consisting entirely of School Board boys stationed about the organ—outnumbered the congregation in the proportion of four to one. Thus seven adult females and two males—boys thirty-eight. 'Hymns for the Service of the Church' used. Population of the parish 535. Income £1,700, and House!

"ST. DUNSTAN IN THE EAST.—First Sunday in Lent, 1882. Morning Prayers read, but Amens chanted. Psalms also read, Glorias chanted. Venite, Te Deum, and Jubilate chanted. Musical responses to versicles. Litany read, but responses by Tallis. Hymn at close of prayers. Responses to commandments chanted. 'Psalms and Hymns for Public Worship' used. The choir (professional) consisted of three male and five female voices. Only sixteen persons formed the congregation, viz., eight males, six females, and two boys. Population, 669. Gross income, £556.

"But for the assurance, 'Where two or three are gathered together in My name, there am I,' the service on this occasion would have been in some respects painful. A beautiful church, well fitted-up; supplied with a good preacher, and good singing, yet only twenty-eight souls within the walls on a fine Sunday in Lent. The sunlight streaming through the tinted windows over a large space of pews entirely empty, revealed a sight to cause sorrow to the least-reflecting mind, and grief to the deep-thinking."

During the season of Lent things are, spiritually speaking, at high tide in all churches. The showing made by these celebrated places of worship in 1882 seems bad enough to be almost unbelievable. If there are seventeen similar churches in London, the sooner they come down the better. This action of the London ecclesiastical authorities is of peculiar interest to New Yorker's—for we have a number of churches in the spiritual and temporal condition of the "condemned nineteen."

That they are kept in existence passes the comprehension of the majority of church-going people. The wholesale demolition, that is now under way in London is attracting a great deal of notice on this side, and will probably have a salutary effect in New York where the scrap heap needs replenishing.

TWO prominent churches (Christ Church, N. Y. C., and St. Luke's, Evanston, Ill.) have followed the example recently set by the Church of the Incarnation, New York, and have replaced their choirs of men and boys by "adult" choirs of men and women.

All three of these parishes have had "boy choirs" for many years. Christ Church introduced the male choir as far back as 1868 during the rectorship of Dr. F. C. Ewer, a "high churchman" who made himself famous by preaching a sermon on "Protestantism a failure," and by his numerous and scholarly attacks upon the "low" party.

The Incarnation choir of men and boys was established about the year, 1886. It followed a renounced quartet and chorus that was celebrated for good singing. St. Luke's, Evanston, is one of the largest and most

flourishing parishes in the west, and has supported a male choir for years past. The parish paper of this church announces that in future the services will be rendered by a choir of adults. We read:

"For a long time the Music Committee and the Vestry have had this change under consideration. They have consulted the leading church musicians of the country and found a singular unanimity of opinion that without a choir school a parish boy choir is likely to be a constant disappointment. In the first place, a head tone has to be developed, and when it is secured is a sexless tone, without color or flexibility or power. The boy can hardly be expected to feel deeply and to express spiritual heights and depths of religious experience to which he has not yet attained, but even if he could, his voice has not the native capacity for such expression. The range of music for use by a boy choir is therefore limited. Here and there a soloist may be developed, but he is no sooner developed than his voice begins to change and the choirmaster has to start in all over again.

"Then there is the question of supply. More and more our church boys go off to secondary schools, so that our parish choirs are largely recruited from outside boys whose primary interest is the money received for attending rehearsals and services.

"Then there is the problem of discipline, a problem that bears in so hard that it is rare to find a choirmaster who is at once a great musicians and a willing head-master of little boys.

"But, besides all this, there is the question of the boy himself. Is it not asking too much of the average small boy to expect him to attend the church school at 9:30, where he is marked upon deportment; then, at 10:30, to enter the choir room for preliminary rehearsal and vesting; then, at 11, to enter the church service, where he must be on his best behavior for an hour and a half, reverent, attentive, quiet, yet alert on all the leads and precise in attack; and then back again at 4 o'clock in the afternoon for evensong? Such a schedule keeps a boy in the church building for five hours on Sunday, and places upon his interest and attention and active, restless boyish spirits unreasonable demands. Should he be blamed if at times his tone is flat and his behavior in the choir stalls open to criticism, and if at times he 'cuts' the church school session entirely?

"We have decided to cut the Gordian knot. In the interest of our boys, in the interest of the choirmaster, in the interest of church worship and in the interest of good music, we have determined upon a change to an adult choir—a choir of men and women—such a choir as distinguishes the service at St. Chrysostom's, Chicago, such a choir as makes St. Bartholomew's, New York, renowed for its churchly music."

Here we have a mixture of truth and nonsense. However, organists are naturally interested in the musical changes in such prominent parishes. Do they show a weakening in the influence of Church tradition? Or do they indicate a growing importance of what is called "parochial expediency"—a thing that may mean almost anything under the sun?

As far as New York is concerned, expediency has something to do with the movement in favor of female choristers. The rector of the Church of the Incarnation stated in a letter to this department of the *Review* (which was duly published, and which our readers may possibly remember) that the scarcity of boys necessitated the change. We know that Christ Church has experienced a dearth of trebles—in fact what New York church has not?

The war has undoubtedly increased the difficulty in getting boys. High rents and high prices have forced many parents to make their children work, and this has bred a mercenary spirit that has militated against choir attendance. In England also this has been the case, and women choristers have taken the place of boys in numerous cases.

A writer in the *Living Church* resents the action of the Evanston rector and vestry, which he construes as an attack upon "boy choir" in general. In regard to supply of material he says:

"Any little town with a public school of 500 pupils has ample material for a splendid choir. I have built up choirs with a waiting list of boys in cities varying from 5,000 to 500,000 without ever paying a boy, and while conducting these choirs have seen other choirs in churches with far larger Church schools die

for lack of boys. In Chicago district I hear unsuccessful choirmasters in the city saying that they cannot get boys 'because they are in a large city,' and men from the suburban towns complain that they cannot get them 'because they are in a small town.' Consider the fact of Father Finn, almost in the heart of the loop, choosing a few boys every year out of 150 applicants, and my own choir in a little community of 7,500 having a constantly-growing waiting list. Boys are available in every community which has enough cultured people to support an Episcopal Church. It is entirely up to the choirmaster. If he has a personality which is attractive to boys, and is not too lazy to make a man's job out of his choir work, he will get all the boys he can use."

Here again we have a mixture of truth and fiction. In some small towns treble material is comparatively plentiful, and in some large cities it is not. Conditions vary very much. If Father Finn had so many applicants in Chicago that he did not know how to accommodate the crowd, why did he establish his celebrated choir school? In New York his boarding school for choristers ranks with those of Grace Church and St. John's Cathedral. He founded his school in Chicago, and transferred it to this city. In certain sections of New York boys are extremely difficult to get. And they are becoming more and more difficult to get, owing to school duties, the H. C. L., and the growth of the mercenary spirit consequent upon the "strenuous life."

Even as far back as 1888 the most celebrated choir in the country (at that time) was forced to introduce female singers. We refer to the choir of St. John's Chapel, Trinity Parish. A change in the general character of the neighborhood of the chapel made the continuance of the old choir (on the former scale of excellence) impossible. New York has a population of six million, yet in some parishes boy singers are not obtainable—or when "discovered" will not sing in church for reasons of their own that are truly unanswerable from the boys' point of view. The logical solution of the problem is the choir school system. The superiority of the Anglican choirs is largely due to the fact that in a small area, about the size of the state of New York, there are no less than sixty choir schools! In this country we have only five. As far as Church tradition is concerned we regret the action of the three parishes in question. But viewed as a mere matter of expediency we are not at all sure that the right course has not been followed.

Suggested Service Lists for September, 1920

14th Sunday after Trinity, September 5th

Te Deum, Benedictus, Jubilate } in F ..... *Garrett*
Introit, Thou shalt show me ..... *A. Gray*
Offertory, Ho! every one ..... *Martin*
Communion Service in F ..... *Garrett*
Magnificat, Nunc Dimittis } in F ..... *Garrett*
Anthem, Lead, kindly light ..... *Pughe-Evans*
Offertory, The Lord is my Shepherd ..... *Schubert*

September 5th.

The Garrett service is an unusually melodious one, of no great difficulty. The choir is occasionally subdivided into six parts, but is for the most part in the conventional four. The Communion Service contains as Introit the popular anthem, "Our Soul on God with Patience Waits" which is often used as a separate anthem. Alan Gray's "Thou Shalt Show Me" is a short anthem of simple texture but of rare beauty. Sir George Martin's "Ho Everyone that Thirsteth" surely requires no comment. It is one of his best productions, full of melodic and harmonic vitality, with several effective recitatives for bass soloist, and ample variety in the choral parts to provide many opportunities for good singing. Many composers have tried their hands at Cardinal Newman's famous lyric, "Lead Kindly Light," which both fascinates and baffles the musician by reason of its great emotional power and verbal complexity. There is a very good setting by Stainer, although he does not entirely realize some of the latent dramatic possibilites in the text. The Pughe-Evans setting, suggested for this Sunday, is a comparatively recent one, originally written for solo voice. The arrangement for soprano solo and chorus has been made by John E. West. The music follows the text with great fidelity without losing its own musical outlines. The adaptation from solo to chorus has been exceptionally well done. The arranger using his choral forces with great skill to accentuate the vital points. There is of course much more variety of expression to be obtained from a chorus than from a single solo voice and the arrangement is a better embodiment of the composer's and poet's idea than the original setting was. There are two brief solos for soprano. The arranger has taken the liberty to alter the ending of the original song, as he did not consider it suitable for the choir. The offertory suggested for this Sunday is one of the most beautiful pieces in the whole church repertoire. Originally written by Schubert for chorus of women's voices, it has been arranged for four-part mixed chorus by Stainer. It is typically Schubertian, in the best sense of the word, than which no higher praise can be given. The organ accompaniment may be made an extremely important part of the total effect.

15th Sunday after Trinity, September 12th

Te Deum, Benedictus, Jubilate } in B flat ..... *Stanford*
Introit, O God, who is like unto Thee ..... *Foster*
Offertory, Praise the Lord ..... *Elvey*
Communion Service in B flat ..... *Stanford*
Magnificat, Nunc Dimittis } in B flat ..... *Stanford*
Anthem, God that madest ..... *Fisher*
Offertory, If ye love me ..... *Monk*

September 12th.

Stanford in B flat is one of the best of modern services. It is throughout its many numbers a truly remarkable piece of writing, full of charm and fresh spontaneity, dignified, expressive, and above all thoroughly practical and singable. The recurrence of certain themes, such for instance as the "Dresden Amen" is handled with such consummate skill as to be a source of constant admiration. Myles Foster has written a number of very fine anthems, but none better than "O God who Is Like Unto Thee?" Although primarily a Harvest anthem, it is also available for general use. Like all of Foster's work, it is distinguished by its melodic variety and charm. It has more than usual variety. There are two sections for chorus, the first "O God who is like unto Thee?" which appears in complete development at the opening and later in a brief recapitulation, and the second, "Praise the Lord O my Soul," with which the anthem ends true to form. There are also two extensive solos, one, a pastorale, for the soprano, and the other, of even greater dimensions, for the tenor. This tenor solo is one of the chief beauties of the work and is in itself enough to recommend the anthem to the attention of every wide-awake choirmaster. Fisher's "God That Madest" is a simple but interesting evening anthem with a brief soprano solo, which however is so low that, with adult choirs at any rate, it had best be sung by alto.

16th Sunday after Trinity, September 19th

Te Deum, Benedictus, Jubilate } in E flat ..... *Hadley*
Introit, O worship the Lord ..... *Iliffe*
Offertory, Send out thy light ..... *Gounod*
Communion Service in E flat ..... *Hadley*
Magnificat, Nunc Dimittis } in E flat ..... *Hadley*
Anthem, Souls of the righteous ..... *Noble*
Offertory, Abide with me ..... *Barnby*

September 19th.

Henry Hadley's service in E flat is one of the best of recent services. This American composer has tried his hand at almost every form of musical composition, including a half dozen operas, and his musical horizon is so wide that his music is always vigorous and full of life. It is marked by great harmonic originality and variety. This characteristic brings it added distinction in the church service, which tends to monotony. The E flat service dates from about ten years ago and bears the Opus number 56. It is rather difficult, as compared with more conventional settings, and requires careful rehearsing and a choir of some musical maturity and poise, but it is well worth the work necessary for its proper presentation. In distinct contrast to it is the suggested Introit, Iliffe's "O Worship the Lord," which is of hymnlike simplicity but at the same time of no little beauty and appropriateness. Gounod's "Send Out Thy Light" is one of the best works of this rather uneven composer. When sung by a large choir it is very impressive. In spite of its comparative simplicity, there are opportunities for some very lovely effects. Tertius Noble's "The Souls of the Righteous" is one of the group of unaccompanied anthems written a number of years ago while he was organist of York Minster, England. It is a bit of pure inspiration and should be in every choir library. Barnby's "Abide With Me" has been mentioned in these columns before. Three of its four verses are for solo voices, soprano, tenor and bass.

St. Matthew, September 21st

Te Deum, Benedictus, Jubilate } in D ..... *Field*
Introit, The path of the just ..... *Roberts*
Offertory, Awake, awake ..... *Stainer*
Communion Service in D ..... *Field*
Magnificat, Nunc Dimittis } in D ..... *Field*
Anthem, How beautiful are the feet ..... *Handel*
Offertory, The pillars of the earth ..... *Tours*

September 21st.

The Field service is more than usually melodious; there are moments when one is tempted to call it tuneful. At the same time it is never trite and is always appropriate and in good taste. Roberts' "The Path of the Righteous" is a little gem. It should be sung unaccompanied, especially when the choir is of goodly size. The Stainer "Awake, Awake" is a typical full anthem for chorus and semi-chorus. "How Beautiful are the Feet" is from the Appendix to "The Messiah" and has been edited by William Hodge. In addition to the chorus, there is a duet for two solo voices.

17th Sunday after Trinity, September 26th

Te Deum, Benedictus, Jubilate } in G ..... *Cobb*
Introit, The Lord is great ..... *Best*
Offertory, Let the words ..... *Culley*
Communion Service in G ..... *Cobb*
Magnificat, Nunc Dimittis } in G ..... *Cobb*
Anthem, The Lord is loving ..... *Batson*
Offertory, Lord of our life ..... *Field*

September 26th.

The Cobb service is extremely simple, easily within the powers of the average parish choir. Arnold Culley's "Let the Words of my Mouth" is a very lovely setting of the text in F sharp minor. The musical idea is set forth first by the soprano soloist and then is harmonized for four-part chorus.

MISTY MOON. By Peter Christian Lutkin. New York: The H. W. Gray Co., Sole Agents for Novello & Co., Ltd., London.

This part-song for mixed voices, in eight parts, was written for the 1919–1920 A Capella Choir of Northwestern University. It consists of questions and answers and the music throughout is antiphonal, the question propounded by the women's voices and the answer coming from the men. These two choirs each sing in four parts and the music is unaccompanied. Professor Lutkin is a composer whose distinction is of quality rather than quantity; all his work indicates a vivid and truly musical imagination and the present composition is an unusually fresh and charming little piece.

Recent Progress in Community Music and Drama

By Cecil Fanning

"As if increase of appetite had grown
By what it fed on."

Hamlet.

AMERICAN communities, like Oliver Twist, are asking for "More."

The insufficient helping of porridge, doled out to Oliver, only sharpened the boy's appetite and inspired his historic demand.

The civic porringer of many an American community before the World War, was pitifully lacking in development of expressive arts, notably music, singing, drama, pageantry, and similar recreational and stimulating activities.

This was especially true of the smaller communities, remote from large centers and from the quickening impulses of city life. Many towns, large enough to have known better, were poorly nourished in regard to musical and dramatic expression, despite sporadic helpings in occasional concerts, musicals, choral gatherings, amateur dramatics, traveling theatricals and lyceum courses. On the whole, there was paucity where there should have been plenty.

Into this national situation swept a sudden movement of communal music and similar indulgence in the gentler arts. This stimulus was one of the irresistible arms of the mighty war machine.

The eagerness with which the public clutched at the opportunities for community expression through the arts emphasized the need there had been for just such recreative outlet. The highest form of recreation is art in its broadest and best sense—in the sense that music, drama, literature, architecture, and dancing are included among the fine arts.

The war, its purpose accomplished, left innumerable by-products and problems of readjustment. Among these by-products is an American appetite for more communal music and drama, more enjoyment of these pleasures, more communal self-expression.

The starved young hero of Dickens's inimitable fiction cried in vain for "More." But America is not asking in vain that its appetite for music and drama, sharpened by this war-cooked portion, shall be granted another serving, a satisfying feast. That serving is in the making and Community Service is its name.

Is there any large country where the innate human sense of beauty has been developed so little and has been so poorly nourished as in the United States? The aftermath of war includes this development. It is unescapable. One does not have to be a familiar of museums and art galleries to perceive signs of it on every side. People are beginning to demand from their home communities forms of amusement and recreation that are more worth while.

In fostering recreational activities for men in war camps and training stations, War Camp Community Service had, of course, its locations picked for it. In projecting a continuation of these community activities on a nation-wide scale, the question of housing naturally arises. But already the answer is being heard in an ever increasing movement to establish community houses as war memorials.

A report issued by the Bureau of Memorial Buildings of War Camp Community Service in the fall of 1919 showed that two hundred and eighty-one (281) communities had definitely decided upon war memorials in the form of community buildings. Several hundred more communities were at that time considering this memorial plan seriously. With this evidence at hand, the movement for such memorial buildings is raised to the status of an established public policy.

These war memorials, already completed, under construction, or contemplated, range in size from the community bungalow to the great civic centre with its group of imposing edifices. Many types of structure will house within their walls a variety of community activities.

The memorial building movement is finding sponsors in the great metropolis and in the hamlet. Many of the projects developed in the larger cities are really kindred to small town enterprises, as they serve to exemplify the community spirit and devotion of limited neighborhoods.

Drama is receiving due consideration from the promoters of this "living" memorial idea. Just as community singing draws people to-

gether and cements friendship and neighborhood spirit, so community drama is a well-spring of new interests and a discoverer of "lost talents."

Under the title "The Little Community Theater," Miss Constance D. Mackay has drawn up a set of suggestions for a specialized form of community drama. Regarding the Little Community Theater she says:

"For focussing the art life of a community, and for giving enjoyment to a community, there is probably nothing which exerts a greater power than a Little Community Theater. It brings together into a happy relationship all those interested in art, music, decoration, literature, and acting. The people who practise these arts are enabled, in turn, to give delight to their fellow citizens. Little community theaters have a definite art standard. They bring to the community plays which the community could not otherwise hope to see. They are not mere imitators; they are creators. Some of the best of modern literature has been set before people through their efforts. For towns, which are visited only rarely by good professional companies, they are a boon beyond estimate. They develop communal spirit and hold people together in that best of all bonds—working for a goal."

The full set of suggestions drawn up by Miss Mackay and further data as well may be obtained by writing to her in care of Community Service, 1 Madison Avenue, New York City.

The drama and entertainment feature of community building activities includes moving pictures and lyceum or Chautauqua programs. In connection with the film form of entertainment, it is apparent that the community building movement will offer a new outlet for producers of moving pictures which these shrewd and farseeing men will not ignore. These opportunities should be beneficial to the "movies" as well as profitable.

Community Service (Incorporated) is gradually taking over the musical work which was started by War Camp Community Service. A letter to the Music Department of this organization will bring directions for starting a music campaign, picking out the local committee and helping to build the framework. Should no local person be found suitable for the post of community organizer for singing, this bureau will suggest someone who is available. Following this, a repertoire for community singing may be furnished, if desired.

It is apparent, therefore, that our American Oliver Twist, seeking more of community singing, community drama and general neighborhood recreation and self-expression, is bound to have his appetite satisfied. The demand has been created. The calls of individual communities are blending into a national impulse. Agencies to meet these calls and to forward the community movement are functioning. Results are already at hand.

Reviews of New Music

HEAR US WHEN WE CALL. By Nanini.
BOW DOWN THINE EAR. By Casali.
HOLY, HOLY, HOLY. By Lotti. Edited by James H. Rogers. Published by G. Schirmer, New York.

These three "anthems" have been selected from mediæval literature by Mr. Rogers and adapted by him to English words and provided with free organ accompaniments, thus making them available for present-day use in churches other than Roman Catholic. The biographical dictionary tells us that Giovanni Maria Nanini lived and moved and had his being between the years 1540 and 1617; that Giovanni Battista Casali existed during the latter half of the eighteenth century, (the year of his birth being uncertain,) and that Antonio Lotti belonged to the generation just preceeding, his dates being 1667–1740. All three were Italians of the post-Palestrina epoch and all three made valuable contributions to the literature of what must be regarded as the Golden Age of worship music. It will be seen that Giovanni Nanini lived a full century before Casali and Lotti, and it is naturally to be expected therefore that his music will have more of an archaic flavor than theirs, and so it has. The counterpoint is "strict" and the music belongs to the Palestrina school. We recommend the thoughtful study of this and other works of the acknowledged masters of that period to students for the Guild examinations who are inclined to rebel at insistence laid upon strict counterpoint by the examiners. Strict counterpoint is perhaps a severe schooling, but it is more than merely mental discipline and really beautiful musical effects can be produced without going out of its formal bounds, as these sixteenth and seventeenth century composers proved. The other two pieces selected by Mr. Rogers are couched in freer more fluent counterpoint. Indepedent part writing has now become the distinguishing characteristic and true polyphony has now come into its own. Mr. Rogers' organ accompaniments are not too "free" to remain in the picture. They are content for the most part to duplicate the voices, with an occasional strengthening of the harmony for climacteric effect. The English words too have been well adapted to the music and the complete result is to be recommended very highly to all organists and choirmasters who wish to elevate the tone of their service music. Written for chorus, the style of this music is of course peculiarly well suited to chorus, but two of the three pieces, those by Casali and Lotti, may be sung by quartet. The Sanctus ("Holy, Holy") of Antonio Lotti is especially beautiful.

SUN OF MY SOUL. By J. R. Van Vliet.
SING PRAISES. By Louis Adolphe Coerne.
BUILD THEE MORE STATELY MANSIONS. By Mark Andrews. Published by G. Schirmer, New York.

In contrast to the seventeenth century Italians are these three modern anthems by contemporary composers. They are comparatively simple and melodious, not at all ultra-modern, well suited to the exigencies of present-day choir music. The whole view-point of music has changed since the days of Casali and Lotti; melody is now the paramount interest, although the laws of good part-writing still hold good for the inner voices. Especially melodious is Mark Andrews' "Build Thee More Stately Mansions," a setting of a verse from Oliver Wendell Holmes' popular poem, "The Chambered Nautilus." It was an ingenious and clever idea to go thus far afield from the usual "sacred" text, and one which might be developed still further with admirable results. The principal melody is sung first by the baritone soloist and then taken up and developed by the choir. The music is fluent and spontaneous and may be sung effectively either by quartet or chorus.

TO REST I CALL. Norwegian Folk-song.
IN AUTUMN. By O. Weil. Published by G. Schirmer, New York.

These two new additions to choral music for women's voices are both arrangements. The Norwegian folk-song, "To Rest I Call Ye Lambkins All" has been arranged for four-part chorus, a capella, by Homer B. Hatch. It is a splendid piece of work and to be heartily recommended to directors of women's choruses. There are a number of "atmospheric" effects which add interest and point to the naive and charming melody of the original. The introduction is an ingenious development of a horn-call, with a beautiful echo effect. The melody itself is harmonized for the four-part chorus, after which there is a return of the horn theme. The original of "In Autumn" is a well-known song for solo voice with violin obligato, by O. Weil. The arranger, Frederic York, has retained the violin obligato and the piano accompaniment, and has arranged the vocal part for three voices. In view of the vitality of the original music, this arrangement ought to find a large public.

BENEDICTE OMNIA OPERA. By Harry Rowe Shelley.
THE OFFICE OF THE HOLY COMMUNION. By Gottfried Federlein. Published by G. Schirmer, New York.

Mr. Shelley's Benedicite is of the Gregorian type, a style of writing quite different from the melodious anthems with which he achieved fame and fortune a number of years ago. This Benedicite is designated as being for "four-part chorus of mixed voices," but the music throughout is in unison, the distribution of the four-part chorus being by alternation and not simultaneous. The first four verses for the full choir, the next two for the low voices (alto and baritone), the next two for the high voices (tenor and soprano). The next two verses are for the men, the next two for the women. With this alternation considerable variety is achieved in what would otherwise be a rather monotonous performance. The composer also recommends an overlapping effect between the ending of the various sections and the beginning of the next. Gottfried Federlein's setting of the Office of the Holy Communion is in the key of D, with the exception of the Benedictus which is in G and the Agnus Dei which is in F. There are no solos, except in the Agnus Dei, which contains an alto solo. The music is essentially melodious in texture and not of great difficulty.

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That Old Serpent

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Orlando A. Mansfield





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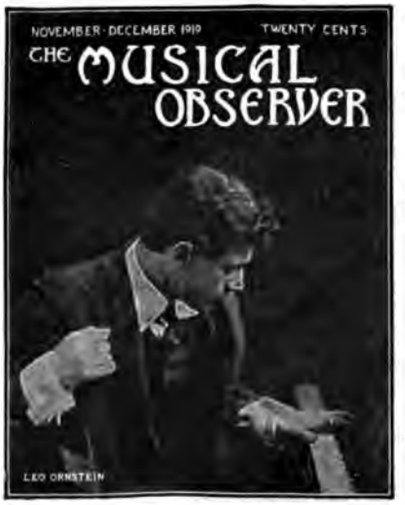
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Editorials

THE London *Daily Telegraph* announced in August that Mr. Gatty Sellars, the "well-known" English organist had returned to London after concert tours for several years in the United States, Canada, and South America. Mr. Sellars says that he has given 2000 recitals, and played on more organs than any other living organist. Nothing is said about the quality of the organs in South America; nothing is said about his programs.

IT appears from a letter of complaint published in a London journal that dealers in French music have been reckoning the franc as equal to one shilling. The writer of the letter was asked 18 s. 6 d. — *i.e.*, 12 f. plus 50 per cent., for "L'Heure Espagnole." He purchased the opera later in Paris for 9 s. 6 d. How is it in New York? Do the prices demanded for French music bear any reference to the present rate of exchange, or are they based on pre-war rates? It is said that dealers in second-hand books in Paris have jacked up the prices so as to obtain pre-war rates. Until a short time ago the United States reckoned twenty cents to the franc for postal money orders sent to France, so that honest postal clerks advised the public to send a draft on a house in Paris rather than a money order.

SO Richard Strauss is on a tour, conducting concerts at Rio de Janeiro, San Paulo, Buenos Aires, and Montevideo, and he purposes to arrange a concert tour in the

future for the Symphony Orchestra of Vienna in the South American States. The music of Strauss, by the way, is at home again in London, for the best of his early tone-poems are in the repertory of the Promenade Concerts, and they will be "hailed with joy by those who have suffered from the deprivation of the last six years."

No doubt there will be plenty of Strauss's music in New York this season. This may give relief from the Bruckner and the Mahler symphonies with which we are threatened.

WHEN it was stated that the *Organist* was incorporated with the *Sackbut*, it was reasonable to suppose that the critical tone of this English magazine would be gentle, suave, reassuring. Reading the July number, we are convinced that the editor and the contributors are violent men, delighting in the free use of the rapier and the bludgeon. The oratorios "Ruth" (not César Franck's) and "Freedom" are dismissed with a long-drawn sneer: the writers might have contented themselves with the phrase "miserable twaddle." Mr. Walter Rummel is the musical counterpart of Battling Burrows; a characterizer of "the saddest in terms of music"; "the worst he could do for Schumann's 'Kinderscenen' was not worse than the music as conceived by the composer," his "excruciating rendering of an excruciating version of the 'Ride of the Valkyries' should have secured him his passport back to the place where he is acclaimed as a master-pianist." Boughton's "Immortal Hour" is "abysmally boring." And what is to be said of this description of the song to whose strains Queen Etain leaves for fairy land? "The melody is a skillful combination of the chorus 'I've made up my mind to sail away,' which was so popular in the halls some seventeen years ago, and the incomparable carol of Mr. Albert Onesirne Britannicus Gwath Vloyd Louis Chevalier concerning 'The Future Mrs. 'Awkins,' while the accompaniment, commenting upon the situation in the approved style of a Greek chorus, brings to one's ears the very harmonies to which Dr. Vaughan Williams has set 'It's a long way further than Knighton.' Verily a poet's touch!"

MR. ERNEST NEWMAN is roasted in a paragraph and also in an elaborate article of four pages entitled: "A Critique of Pure Cant: Being an Earnest Inquiry into the Nature of the New Man." These puns take us back to the old days of British burlesque shows. In a footnote delicate attention is paid to Hugo Wolf, "whose notorious infatuation with the productions of his own brain, was only a familiar symptom of that most distressing and almost universal complaint from which he suffered."

Nor does Mr. Walter Damrosch escape for the "scandal" of the New York Symphony Orchestra's performance of Elgar's First Symphony. "I do not wish to be rude to the orchestra which seems a very competent body of players, but I can't help feeling that the performance in question under Mr. Damrosch's guidance constituted one of the most brazen instances of musical impertinence that one can recall for a long time. It was replete with all the worst features of wild nineteenth century 'Kapellmeisterei' and only our habitual courtesy towards guests can have restrained some members of the audience from expressing their views in a stronger manner than mere abstention from applause. By all means let us have the plums of modern German music over here if there are any, but do not let us slide back to the very worst traditions of German pedantry."

"Our habitual courtesy." Of the *Sackbut* or of the London audience?

ON the other hand the June number, the latest received, of the *Chesterian* is amiably informing. We read about Gustav Holst, Stravinsky's "Pulcinella," a plea for a renascence in out-door music, the composer Paul de Maleingreau, and there are letters about music in London, Belgium, Holland. We were especially pleased by two quotations under the heading "Old Refrains." The first is from Grétry's curious "Essais sur la Musique." "Music as such will be the sport of fashion every ten or fifteen years. "A singer of more than ordinary sensibility" (for sensibility" read "sensitiveness"). "A composer

whose genius will avoid the beaten track, a lunatic of sorts whose madness will draw on the inexhaustible multitude of novelties; or roulades which may suit certain singers but which are nearly always detrimental to the expression, cadenzas . . . all that musical luxury will perish and perhaps be reborn during the same century. But none of these changes constitute any important evolution in the foundation of the art of music. Truth alone makes the worth of a work, fashion cannot touch it."

The other quotation is from a letter of Liszt to Balzac in 1837: "It has been said that eloquence is required as much of those who listen as of those who speak. The same thing applies to music."

WE all have heard much about the respect shown by the Bolshevists towards music and musicians. A letter written by Mr. Louis Abbiate, who was chosen violoncello professor at the Petrograd Conservatory before the war and lived in that city nearly three years under the Bolshevist régime has been published in Paris.

The younger musicians are overworked. They are often obliged to play in three places the same evening. The weak, the aged, fall like the horses. The teachers at the Conservatory have been decimated. Fifteen died in one year as the result of privations and excessive fatigue. While the soldiers prefer dance music, they are served abundantly with music of a serious nature, orchestral and chamber. The great orchestral concerts were abandoned in winter because the halls could not be heated. Concerts with programs of a casino nature were given in barracks, Russian music chiefly, by orchestras including excellent musicians, professors of composition, piano teachers, men like Akimenko, Steinberg, Winkler. Novices conducted, chosen for their political views. The Government has organized through the Bureau of Fine Arts chamber-music concerts. No new compositions, save some by the "Commissaire du Département de la Musique," an old conservatory pupil, naturally a Bolshevist. The favorite performances in the opera house are ballets and the operas in which Chaliapine takes part. To lessen the importance of the Conservatory, the "bourgeois" Conservatory, there are district music schools, but there is no stimulation, no rivalry. There is no wood for heating; the pupils are few; the teachers are exhausted by other work. More than half the teachers at the Conservatory disappeared in the course of two years; many are dead, still more sought refuge in distant provinces or foreign lands. M. Abbiate's class sank from about fifty to eight, who were from eleven to fifteen years old. They could not study; there were no strings, no music.

A teacher at the Conservatory receives 11,000 roubles a month, in a district school 5000, in a theater or film-house 5000. Playing in two or three barracks or factories he receives 40,000 in food. "Working like a galley slave, a musician can gain 60 to 70,000 roubles a month, an insufficient sum to nourish a family; for to nourish oneself in a manner not to perish in a few months from exhaustion, it is necessary for each person to spend daily a minimum of 1200 roubles. Other money or other food is obtained by selling or exchanging all one's possessions. The linen, clothing, plate, jewels of citizens pass into the hands of the peasant for flour. . . . Under this régime the conditions of material life are such that everyone is reduced to the state of the brute. After two and a half years passed under this tyranny, I can think of no more dangerous scourge for humanity."

QUETLIN, a French pianist, a pupil of the late Louis Diémer, has published reminiscences of his teacher, who had much to say about his intercourse with Rossini. According to Diémer the first performance of Liszt's two Legends—the St. Francis that walked on the billows, and the St. Francis that preached to the birds—took place at Rossini's home with Liszt as pianist. Diémer also said that Rossini wrote a song on a single note with a richly harmonized accompaniment. Thus did he anticipate the "Monotone" of Peter Cornelius, with which Diémer apparently was unacquainted.

THE newspapers reported the death of Rudolph Escher, "the only manufacturer of ocarinas in the United States." He discovered the instrument in the ruins of Pompeii, made one, introduced it, and later improved it. Mr. Charles Pike Sawyer, who writes entertainingly about theatrical matters for the N. Y. *Evening Post* says that the new Standard Dictionary ignores the word, and the Century Dictionary calls it a toy. The inference is that dictionaries are here at fault, but the Concise Oxford Dictionary gives this respectful definition: "Egg-shaped terra-cotta musical instrument. [It. (*oca* goose—INA)]."

AN English psychologist suggests that there should be a new classification of women; one made according to their musical preferences. Thus the admirer of Beethoven is energetic and loyal; she will make a wife in whom one should have full confidence. The admirer of Mendelssohn is affectionate but of a melancholy disposition. The lover of Chopin is sentimental; the lover of Bach, is methodical, a good manager, etc., etc. O Music, what crimes are committed in thy name!

FOR folk lorists: A concert of Galician music was recently given in Spain. Jose Forns wrote contradicting the general impression that the folk songs of that province are steeped in melancholy. "The Galician songs, rich in rhythms are lively, sanely and spontaneously joyful." Victoriano Garcia Marti supported the traditional view: "Galicia is a retiring and reticent soul, rather sad, very noble . . . the aristocratic mark of its people is seen in its familiarity with grief. If one should pull out the golden nail that pierces its heart, Galicia would regret its suffering."

Now comes Raoul Laparra, who thinks that the two views are extreme. "The expression of a people is not often wholly joyous, rarely completely sad; it is much more frequently enveloped, dominated by fatality or cradled in faith. Under dance music, if you look, you will almost always find the prayer. Animation is not necessarily an element of joy. It is remarkable how little laughter there is in Spain. So much the better, for is not true happiness, like true misery, a 'fatality' which should be regarded gravely?"

THE Spaniard Gascue, who has joined the majority, wrote a singular article on Debussy, which was published in the *Harmonia* of Madrid. He found that Debussy expresses non-existence in his music. "Between beauty in dissolution, the dream that precedes the eternal silence, and the beauty that sings of human life in a firm manner, the heart does not hesitate; it prefers the latter, which is far superior to the musical nirvana that enwraps us in a dangerous somnolence, capable of engendering conceptions that lead to a total disaggregation of organized sound, to lyric nothingness, as a narcotic induces sleep that knows no waking."

"THE Beggar's Opera," will be performed in this country in the course of the season—after how many years? For this opera was once a favorite in the United States, although some objected to its lack of morals, so that Hazlitt, speaking of Edmund Kean's visit to America, waxed sarcastic over American taste. The revival in London has been successful. The one hundredth performance took place on September 1st. This success excited wonder, for the peculiar humors of the book were of their own epoch. As a London critic wrote in June: "You can hardly imagine the most brilliantly witty topical revue of our own time appealing, say, to a London audience a couple of centuries hence, and least of all a revue which made merry over the doings of a preposterous set of thieves and rogues and their associates of both sexes." The critic found that the secret of the triumph was probably in the oddity of the whole thing; then there was the charm of "atmosphere" in the production, and "most important of all there was the music, a chain of delicious things, so purely national in their idiom as to make one despair of those people who persist in arguing that there is no such thing as a

native idiom in music. . . . How came it, one wonders, that tunes as good as these, and never vulgar, were among the things beloved by the 'man in the street' in the early eighteenth century? And why have we deteriorated so sadly in the matter of the standard of the 'popular' music approved by the 'man in the street' of 1920?"

IT is often said by solemn historians of music, deep thinkers all of them, that "The Beggar's Opera" was a skit on Italian opera. It is doubtful whether John Gay had any such thought in his head. His play was more like a *revue* in which any allusion to a topic of the day that would raise a laugh is introduced. Of course, then, there was a joke here and there at the expense of the fashionable institution, as when Gay said in the introduction that he had taken care to give parts of equal importance to the two leading ladies. Gay's opera appeared when the rivalry between Cuzzoni and Faustina was at its height. Then there is the remark, "I hope I may be forgiven that I have not made my opera throughout unnatural, like those in vogue, I have no recitative."

But one of Gay's most delightful remarks is in a letter written to Swift, when he spoke of the success of the opera: "Lord Cobham says, that I should have printed it in Italian over against the English, that the ladies might have understood what they read."

A manly fellow, this John Gay. We quote the same letter: "I made no interest, either for approbation, or money; nor hath anybody been pressed to take tickets for my benefit; notwithstanding which, I think I shall make an addition to my fortune of between six and seven hundred pounds. I know this account will give you pleasure, as I have pushed through this precarious affair without servility or flattery."

LONDON was not well pleased with the recent operatic season at Covent Garden. The repertory was especially disappointing. Twenty-five programs out of sixty were devoted wholly or in part to Puccini. As one critic wrote: "How gladly would not many of the public have heard some of those 'less than masterpieces'—of the unhackneyed order—for which Sir Thomas Beecham recently entered a much-needed plea rather than listen time and again to 'Bohème' (seven performances), 'Tosca' (five), 'Manon Lescaut' and 'Butterfly' which between them claimed six evenings!" This critic thought that of Puccini's Trittico the "Gionn Schicchi" seems the more likely to stay.

IT is a pleasure to hear of our fellow townsman Mr. Templeton Strong again. His "Artist's Life" for violin solo and orchestra, played at the recent Swiss Musical Festival, is among the new pieces for the Promenade Concerts in London. He has lived in Europe for so many years, and so little has been reported about him and his activities, that some have counted him among the dead.

Late in July someone wrote about him to the *Daily Telegraph* of London, saying that he was a fellow student with Strong many years ago; that Strong was a "very serious-minded composer and a very accomplished musician, who had, nevertheless, a keen sense of humor. I have in my library, a 'Polka Fugale'—nearly a perfect fugue in polka form!—a most inspiring piece by him." The correspondent then tells a story about Strong's fine symphony "Tristram" (*sic*). Guess again. The symphony is "Sintram." If we are not mistaken—we are far from books of reference—this symphony was performed here under Mr. Seidl's direction.

Strong, who must now be about sixty-five years old, an intimate friend of MacDowell, taught in Boston for a year, but he was not happy in routine work. As a composer, he was ultra-fastidious in his taste.

SOME idea of Disraeli's taste in theatrical matters can be derived from the concluding volumes of Mr. Buckle's biography. There is this astonishing judgment of "H. M. S. Pinafore." "Except at Wycombe Fair, in

my youth, I have never seen anything so bad as 'Pinafore.' It was not even a burlesque, a sort of provincial 'Black-eyed Susan.' Princess Mary's fan spoke volumes of disgust and disappointment, but who could have told her to go there?"

His remarks in his novels about music and musicians would not fill many columns, but one of his best descriptions of character is that of the impresario Villebecque in "Coningsby." Adele Barni in "Tancred" was suggested by Giula Grisi. "Baroni—that is, the song of Aaron: the name of old clothes men in London and of caliphs at Bagdad."

THE London *Times* commenting on the programs prepared for the Promenade Concerts—they began on August 14th—regretted the "timely second-rate" music announced for performance. "Does anyone really want to listen to the overtures of Goldmark?" But are his overtures to "Sakuntala," "Prometheus," "Sappho," so "tamely second-rate?" It should be remembered that London critics speak respectfully of Sullivan's "In Memoriam" overture. When the *Times* deplores the presence of "one or two musical atrocities like Gounod's 'Ave Maria' on Bach's Prelude, and futilities like Raff's 'Cavatina,' which are allowed to degrade the first parts of Saturday nights," we easily sympathize with the writer. No doubt Hellmesberger's wretched perversion of Handel's simple air from "Serse" ("Handel's Largo") is also on a program. The *Times* quotes the old answer: The public likes them. "Yes, but they like better things just as well. Not a single florin would be lost if they quietly disappeared." Then there are the ballads. "Nothing can replace them, for they are a matter of business, a condition of the bargain which offers to musical people ten weeks of the finest orchestral music, ranging from Purcell and Bach to Wagner, Debussy, and Elgar, with the possibility of a surprise here and there in the shape of a good new work. It is not such a bad bargain, and it is one which musical people accept the more cheerfully, since they can get their music and go away before the ballads begin."

AMONG the manuscripts left by Boito are two novels, which will be published. One of them was written long ago. Why did it share the fate of his opera "Nero"? And what has become of "Nero"? The story was that Mr. Tuscanini had sworn a solemn oath to bring it out at Milan; hence his long sojourn in Italy; hence his refusal to consider an offer from the Boston Symphony Orchestra after Dr. Muck was interned. Dr. Muck, by the way registered recently at an inn of St. Moritz in Switzerland: "Dr. Karl Muck and Mrs. Muck, Boston, Mass."

That Old Serpent

By Orlando A. Mansfield, Mus. Doc., F.R.C.O., F.A.G.O., etc.

SOME few years ago, when reading for the first time Professor Prouts latest treatises on the orchestra, our attention was arrested by a statement made by the author to the effect that when arranging in London for a performance of Mendelssohn's "St. Paul," he was unable to find a performer upon the serpent in the whole of the city, so completely had the instrument fallen into disuse. That the assertion of the celebrated theorist was absolutely correct may be inferred from another statement made by a clerical writer in a comparatively recent issue of one of the London musical journals, in this case to the effect that there were only two specimens of the serpent in the entire city,—one in the Victoria and Albert Museum, and another—concerning which we shall have something more to say at a later stage of this paper—in the window of the Homeland Association, Maiden Lane, Covent Garden. The maker of the first named specimen was Gerock Wolf, of London, who was working in the earlier part of the nineteenth century, while the maker of the second named sample was D'Almaine, of 20 Soho Square, London. This latter model had been used in Ashburton Parish Church, Devonshire, some

ninety years ago, by one Thomas Bastow, at a time when the serpent was a recognized constituent of the instrumental forces employed to accompany psalm tunes and anthems in the parish churches of rural England.

Professor Prout further adds that he had to allow the serpent part of "St. Paul" to be played upon a tuba, as is now generally done. This and the preceding statements concerning existing specimens of the serpent together serve to remind us that we were, in one sense at least, more fortunate than the late Dublin professor, for we not only saw and heard, but actually handled and, at one time, endeavored to play a D'Almaine instrument. This was in those now remote days when the writer was young in reality rather than by courtesy. "Just about that time," as Uncle Remus would say, "we were very much interested in a church choir in a charming little village on the borders of Selwood Forest, in the beautiful west of England. In this choir there happened to be a good man of remarkable native musical talent who not only possessed a serpent but was able to play it in a fairly creditable manner. At Christmas time the choir was in the habit of rendering seasonable music before the houses of the principal residents of the district; and it was at these *al fresco* performances that the serpent was utilized to support the bass voices, the other parts being assisted by flutes, clarinets, etc. And although the writer never heard any of these carollings out-of-doors, he heard a good deal of them within; as the good feeling which existed between him and this particular choir was such that they would never do anything in public which they had not rehearsed with him in private, or upon which he had not set the seal of his approval. Thus it was that we not only had frequent opportunities of listening to "that old serpent," and getting some practical knowledge of the instrument; but we even acquired a sneaking fondness for the grotesque looking piece of musical mechanism, so much so, that although the specimen with which we had to deal was by no means the most perfect of its kind, yet we heard and knew enough of it to regret the relegation of the species to curiosity shops and secondhand furniture establishments; and, finally, we established a belief that, as Bonavia Hunt once expressed it, "in the hands of a skillful player" the serpent "could still be made to form a most valuable addition to the orchestra of the present day."

The curious name attached to the instrument,—bad enough in English, but still more uncouth in German, in which it is called Schlangenrohr (snake reed or pipe),—is undoubtedly derived from its shape which has been described as three "U shaped turns followed by a circular convolution." One of these turns is, of course, inverted, thus giving the instrument the appearance of a snake in motion. Its invention is attributed, with true antiquarian generosity, to a French ecclesiastic of the Middle Ages, one Canon Edmé Guillaume, of Auxerre, about 1590; and the fact that the instrument was frequently used in continental churches seems to support this generally received tradition. Historically the serpent is interesting because being now the sole survivor, and at one time forming the natural bass, of the instruments known as cornetti or zinken,—wind instruments played with a conical ivory mouthpiece, and not blown through a lateral hole as is the flute, nor played with a reed as is the clarinet. The zinke consisted of two long and more or less curved pieces of wood glued together in the form of an S-shaped tube. The treble cornet (not to be confused with the modern brass instrument of that name) was fairly straight, and possessed a pretty clear tone; but the bass cornet suffered considerably from spinal curvature, and emitted a sound more remarkable for quantity than for quality. The zinken were much used in church services, and even as late as 1715 they were utilized for playing chorals from the tops of German church towers. In his Church Cantatas Bach used them either to strengthen the choral melody, to play with the trombones, or to combine with other wind or brass instruments. To Englishmen these cornets are interesting as being, according to Sir John Hawkins, the instruments adopted by the Restoration clergy to play the treble part, and thus endeavor to compensate for the lack of boys' voices so noticeable in the cathedral choirs constituted directly after the Restoration.

And, as we shall see presently in the case of the serpent, the zinken did not lack for classical employment and immediate popularity. By Handel they were used in Tamerlane,

and by Gluck in the original scores of Orfeo, Alceste, Armida, and both Iphigenias. Nor was the popularity of these instruments altogether transient, for as late as 1636, a Parisian publisher issued a five part fantasia for these instruments, by H. Lejeune. In Germany, the Stadtpfeifer, or municipal pipers, used these instruments from the seventeenth to the beginning of the eighteenth century, the larger cornet beng used for alarms of fire or war. Hence this particular variety was called Stadtkalb (town calf).

But if we may judge by the encomiums pronounced upon the instrument by contemporary writers, and the regrets expressed at ts disappearance, it would seem as if all the cornets could not have been troubled with the bellowing spirit of those last mentioned. For instance, Artusi, an able Italian writer and composer, writing in the year 1600, says that the tone of the cornet resembled "the brightness of a sunbeam piercing the darkness, when one hears it amongst the voices in cathedrals, churches, or chapels." Then Evelyn, the English diarist, under date of December 21, 1663, regrets that he "now no more heard the cornet which gave life to the organ; that instrument quite left off in which the English were so skillful." Mattheson, of Hamburg, the friend and sometime rival of Handel, writing in 1739, says that "the fine zinken and trombones, which formerly were considered to be of one family . . . are now seemingly banished from our churches . . . especially the zinke, which, in spite of its harshness, is so penetrating." Finally, towards the close of the eighteenth century, Schubart, an erratic German composer and musical writer, said, "a good player on the zinke can now only be found in Germany, and even there . . . but very few are left." From this it seems pretty evident that the gradual disuse of the zinken must have come from some other cause than the quality of their tone. Their downfall was probably due to the fact that they required so much exertion on the part of the performer—an individual who, for ever proceeding along the line of least resistance, would be quite willing to forsake the cornet for some more modern instrument of finer tone and lighter manipulation.

So much then for the predecessors and companions of the serpent. Although existing more than a century and a half after the cornets, and continuing in general use for at least a century after the decline of these historic instruments, the serpent resembled them very closely in many features of its construction. In the first place, both instruments were made of wood, that of the serpent being derived from the nut tree. Sometimes the fashioning of the instrument was accomplished by the rather primitive and laborious process of hollowing out two pieces of the wood and glueing them together, finally adding a leather covering. At one time the first joint was strengthened by having ox sinews glued round it. Later on brass was substituted for wood, and would doubtless have been exclusively used for that purpose had the poor serpent succeeded in retaining its quondam popularity. Canon W. E. Dickson, sometime Precentor of Ely Cathedral, imagines that instead of hollowing out wood from the solid, as previously stated, "a conical and polygonal tube, some eight feet in length, was glued up from narrow strips of thin wood, with the aid of rings or moulds; and that, after being planed or smoothed to a true circular section, the convolutions were formed by the well-known operation called 'mitreing,'—an operation troublesome enough in this case, and calling for much patience, but presenting no insuperable difficulty to any neat joiner. Probably the whole was covered with leather." "Certainly," the Canon says, "I should not myself willingly attempt the construction of a serpent!"

As has been just remarked, the length of the serpent's tube (not tongue in this case, be it noted!) was about eight feet, the bore being conical throughout. The width of the tube, however, varied from about five eighths of an inch at the mouthpiece to about four inches at the open end. The tube was pierced with six round holes for the three fingers of each hand. At first these holes were arranged for convenience only, but latterly they were more scientifically disposed. The instrument was also furnished with keys, and the number of these increased with that of the passing years. In 1780, one Regibo, of Lille, modified the bore and also added further keys. The mouthpiece of the serpent was bowl or cup shaped, like that of the brass instruments of to-day, here being one of the many peculiarities of the

instrument, and another respect in which it resembled the old cornet, viz:—that although a wind instrument and made of wood, it was not blown laterally like the flute, had no reed like the clarinet, but possessed a mouthpiece like the brass, again differing from most of the brass instruments in that it boasted of keys and not pistons, the latter being an invention of a later date. The serpent was held in front of the player, supported by his thumbs and first fingers, and was played at right angles to itself, the tube containing the mouthpiece being bent accordingly so as to be within easy reach of the player's lips.

But in addition to the peculiarities just mentioned, one special characteristic of the serpent was that in playing an ascending scale the fingering proceeds upwards in the right hand and downwards in the left. This, as will be obvious to those of our readers who have definite and practical knowledge of wind instruments, is on account of the fact that three of the holes are placed on an ascending curve of the instrument and three on the descending curve. The harmonics of the serpent are those of an open tube, viz:—the 8ve, 12th, etc.; so that in this respect it resembles the flute, oboe, and bassoon. Its scale, however, is said to be "capricious and fortuitous in the highest degree." Berlioz speaks of tenor D with its 5th and 8ve above, as being of much greater power than the other tones; and, in consequence thereof, he warns players of the instrument to "apply themselves with all care to overcome these startling inequalities as much as possible." Dr. Bonavia Hunt declares that this "alleged uncerfainty of tone production" must have been one of the principal causes of the instrument's decline in popularity. But pretty much the same inequalities occur in other wind instruments, *e.g.*, the clarinet, and yet in the hands of competent players they are so concealed as to give no hint whatever of their existence.

The compass of the serpent was rather more than 2½ octaves, from A on the third ledger line below the bass staff upwards. This, however, was the compass of the serpent when pitched in B flat. When in C, the compass, of course, would be a whole tone higher. Peter Lichtenthal (1780–1853), the Presburg musician and writer who spent the major portion of his lifetime in Milan, gives the lowest note of the serpent as D, a 5th below the A just mentioned; but such a note as this could only have been produced by a player of very exceptional "lip." For the serpent in B flat, the notation adopted was generally a major second higher than the sounds required; but most composers wrote for the serpent in C, writing as for a non-transposing instrument. This was Mendelssohn's method. He also placed the serpent part on the same staff as that for the contrafagotto. Dr. Stone the eminent musical scientist relates that about 1865 he played the serpent for the Sacred Harmonic Society's concerts, and then from parts written for a non-transposing instrument, or for a serpent in C.

Concerning the tone quality of the instrument criticism has not been altogether favorable. Indeed the tone has been described as "uncertain," "rough," "coarse," and we know not what besides. Mersenne, the French Franciscan monk, mathematician, and musician of the earlier seventeenth century, declares that "even when played by a boy" the tone of the serpent is sufficiently powerful to "support the voices of twenty robust monks." Handel is reported to have declared that the serpent now under discussion could never have been the serpent that tempted Eve in the garden of Eden, the inference being, of course, that Eve's serpent must have had a vastly more mellow tone than the one we are endeavoring to describe. Both these opinions, however, are surpassed by that of Berlioz who, after describing the tone quality of the serpent as "essentially barbarous," goes on to speak of its "frigid and abominable blaring," and concludes by regarding it as "better suited to the rites of the sanguinary Druidical worship than to those of the Catholic religion." But whatever we may think of Berlioz as a critic, neither his experiments in church music nor his moral characteristics can be regarded as of sufficient value to entitle him to say what instruments are or are not suitable for religious places, purposes, and occasions. On the other hand, Lichtenthal, in his "Dizionario della Musica" (1826), speaks very highly of the serpent; Mendelssohn, writing from Paris in 1832, describes the effect of the plain song at St. Sulpice, accompanied by a serpent, as being so fine as to be scarcely conceivable,—an opinion, be it ob-

moment." For we can now admit that, when the function of study has been fulfilled, there does enter the element of "inspiration"—something that is frequently the product of the sympathetic mutual relation of player and audience, and proceeds as much from the one as from the other. This mysterious factor comes to crown the labor that has been devoted to preparation, and is the supreme reward of the interpretative artist.

IV

ATTENTION—"HORIZONTAL" AND "PERPENDICULAR"

The pianoforte student has, even more than any other class of music student, to keep in mind the importance of listening not merely to each sound at the moment when it begins, but also *to the whole duration of the sound up to the moment at which it ceases.*

The special importance of this in pianoforte playing lies obviously in the characteristic limitation of the instrument—the fact that as soon as any sound has been produced the player retains only a partial control over it, and that it diminishes progressively in intensity. In consequence of this limitation one cannot produce a *legato* such as is to be obtained, for example, from the clarinet; and the effect which we know by that name, and which is such a necessary part of a pianist's equipment, is to a large extent an illusion.

In achieving this legitimate deception, and estimating the initial intensity of any note, two things must be remembered. (1) Both the length of the note and the accent (or lack of accent) which would naturally be due to its rhythmical position must be taken into account. (2) In passages of moderate speed it is frequently necessary to judge any note's initial tone by comparing it with the preceding note, not at the beginning, but *at the end of the latter's duration.*

As there is a wide range of difference in the sustaining power of various pianos, and of the various registers of the same instrument, the player has to be ready to make constant, and ultimately instinctive, adjustments of his treatment of the key, to comply with the demands of his ear.

While continuous attention throughout the whole duration of each sound is necessary, it is equally essential to listen to each individual note of a chord, or each individual "voice" of a contrapuntal passage, whether the said note or voice is to be prominent or subordinate. As has been suggested by Mr. Tobias Matthay, each chord should be heard, not as a vague "block" of sound, but with distinct realization of its separate components.

Even in simple octave passages, it is quite common to find pupils, who are not usually inattentive, failing to observe the occasional omission of either the upper or lower note. What generally happens in this case is that they feel the key with their finger, and take it for granted that it has been depressed far enough to produce the sound.

Further, the pianist's power to influence the "color" of a passage depends to a large extent on his being able to give tonal differences to various simultaneous sounds. The most obvious application of this, of course, is seen in giving prominence to a melody supported by a succession of chords. This, and the similar pianist's trick of emphasizing the upper or lower note of a melody played in octaves, can easily degenerate into irritating mannerisms, when employed mechanically. These are, however, rudimentary instances of what is, when applied with true artistic judgment, a considerable factor in a pianist's success—his power to throw into relief any part of the musical texture. One of his first tasks, when he has got some general conception of the music, is to decide just what relations the various "strands" of this texture must bear to one another. In the case of repetitions of the same phrase, for example, it has to be settled whether the repetition should be an exact reproduction of the first statement or whether, by rearranging the tonal values, some fresh light should be thrown upon the passage.

This takes for granted that it is the business of the pianist, as interpreter, to go beyond the usually very general indications—*piano, mezzo-forte, fortissimo*, etc.—of the composer; these can hardly ever apply equally to all parts of the tonal fabric, from bass to treble, and it is of course unlikely that any but the most hopelessly unmusical *would* so apply them. What is insisted upon now is that the precise

was afterwards scratched out, Schoelcher thinks that "very probably the composer could not find anyone clever enough to please him upon it; but he evidently wished to use it." The serpent is also to be found in Beethoven's March in D, written for a military band, and performed at a parade in Vienna on June 4, 1816. In opera the serpent appears in Rossini's "Siege of Corinth," in Auber's "Masaniello," in Verdi's "Sicilian Vespers," and in Wagner's "Rienzi." There is also a part for the instrument in Sir William Sterndale Bennett's "May Queen."

Professor Prout states that the last important use of the serpent was in Wagner's "Last Supper of the Apostles"; but its most effective employment in oratorio is unquestionably to be found in Mendelssohn's "St. Paul" where, in the chorus "The nations now are the Lord's," there occurs the lower B flat. In this work the serpent is used in the overture and in most of the principal choruses, occasionally with the contrafagotto. Mendelssohn also uses the instrument in his "Meeresstille" Overture, in which the serpent and contrafagotto play from the same staff and are seldom used separately from each other. But whatever Mendelssohn did he certainly did with consummate taste, and to this statement his serpent parts form no exception.

Another proof of the one time popularity of the serpent is to be found in the several attempts which were made to create other members of the same family. For instance, in 1851, Jordan, of Liverpool, produced a contra serpent, an instrument so unwieldy as to actually require a stand or support. Then Beacham invented, Prospère (of Jullien's orchestra) played, and the Scottish firm of Glen manufactured, the serpenticleide, really an ophicleide of wood instead of brass. But no successful attempts were made to grapple with the inherent defects of the serpent and, as a natural consequence it had to give way to the more certain and easier manipulated euphonium, bombardon, or bass tuba. A method for the serpent was published some years ago by Messrs. Cocks and Co., of London.

Players on the serpent have never been especially notorious, although at one time they must have been fairly numerous. Dr. Stone speaks of one celebrity, known as Hurworth, who hailed from Richmond, Yorkshire, and had a post in the private band of George III. This good man actually played flute variations upon his somewhat unwieldy instrument, so he must have been somewhat of a virtuoso in his day and generation. Canon Dickson remembered him well, even at the distance of seventy years. After the death of George III Hurworth appears to have returned to his native town. He is described by Canon Dickson as tall and spare, "a sergeant in the North Yorkshire militia" of 1830, "marching with the band of his regiment, holding his queer instrument in front of his breast." The worthy Canon further asserts that poor Hurworth must at last have fallen upon somewhat evil days, indeed, "was in humble, if not needy circumstances, and in delicate health," but cheered and assisted by the visits of the little lad, afterwards Canon Dickson, and his mother. The Canon also describes Hurworth's instrument as "painted light green, with a gilded imitation of a scaly skin, and a wicked looking head, with protruding forked tongue. Another instrument painted black, with less decoration, was perhaps used on wet days." Then the old Sacred Harmonic Society boasted of two serpentists, Messrs. Standed and Pimlett. And, as we have already observed, the serpent in the old French churches was a standing institution, the performer being known as the *serpent d' église*, and being regarded as "a recognized functionary."

Why then did the popularity of the serpent decline? We have suggested several technical reasons, but there were others. Amongst these of course the introduction of the organ bulked pretty largely. But there was still another factor in the result, not a very prominent one perhaps, but still one of most decided perceptibility. This was the terrible and unfortunate name of the instrument, and the apparent impossibility of finding a single word which would—or could—adequately describe its player. Although a rose by another name would *smell* as sweet, we doubt whether it would be *thought* to do so if we suddenly decided to change its name to garlic. To get rid of old associations is by no means an easy task. Perhaps the orchestral players of the last century felt this. It is not pretty to be dubbed a "serpentist," and the title of

"church serpent" is a very doubtful one to bestow upon any man. Then to allude to any poor orchestral player as a "serpent"—although it may be taken as a recognition of his wisdom—is calculated to be resented as an imputation of insincerity; while to speak of an elderly performer on the instrument as "that old serpent" is so shockingly suggestive that we doubt whether anyone would have the assurance to pronounce the title in the poor fellow's hearing, or the courage to "cast the same in his teeth." Hazlitt once declared that "a nickname is the hardest stone that the devil can throw at a man." And if we substitute the word instrument for man the truth remains pretty much the same. There are instruments as well as men that, to quote the language of Sterne, "have been totally depressed and Nicodemus'd into nothing" through the "magic bias" of a bad name. Of the accuracy of which observation the case of the serpent is a standing proof.

Notes

The chorus of the Columbia University Summer Session, under the leadership of Walter Henry Hall, gave a very interesting series of three concerts, August 9th, 10th, and 11th. The programs were as follows:

9th

Overture to Magic Flute, Mozart; Symphony No. 5 (by request), Allegro con brio, Andante con moto, Allegro, Beethoven; Creation (Part One), Haydn.

10th

Anthem, Palestrina; two chorals from "Christmas Oratorio," Bach; "Deeper and Deeper Still," Handel; Christmas Hymn; "Lo, How a Rose," Prætorius; "How Blest are They," Tschaikovsky; "Fierce was the Wild Billow," Noble; "Listen to the Lambs," R. N. Dett; "Sumer is Icumen," John of Fornsete; "Now is the Month of Maying," Thomas Morley; "Adieu Sweet Amarillis," John Wilbye; "The Lass with the Delicate Air," Thomas Arne; "Hymn before Action," Walford Davies; "Tell Me Not of a Lovely Lass," Cecil Forsyth; Two Songs from the "Choral Suite," Edward Elgar.

11th

Prelude to Lohengrin, Wagner; Symphony No. 5, Andante, Andante Cantabile, Allegro Moderato (Valse), Andante Mæstoso—Allegro Vivace, Tschaikovsky; "The Mystic Trumpeter," Hamilton Harty.

The Mendelssohn Club of Philadelphia second prize composition contest will be extended. The contest will close November 1, 1920, at noon. A prize of one hundred dollars will be given for the best a cappella composition, in eight parts, for mixed chorus of one hundred voices, the conditions as follows:

The work must not have been given before.

The right to use the words must be secured by the composer, if necessary, and written statement to that effect must accompany manuscripts submitted.

Text may be secular or religious. Preference will be given to a secular text, but a worthy religious piece will not be discarded on account of the text being religious in character.

The composer should write for eight parts (more, if necessary, occasionally), but it is NOT essential to keep eight parts going all the time. The work, however, should be interestingly scored for large chorus.

The composition should be about twelve or fourteen pages octavo in length, requiring about five minutes for performance. It should be well written vocally, and not needlessly intricate, or too modulatory in character for vocal style. Something of the length of "The Plume Grass," Sahknovsky (J. Fisher and Brother, New York City, publishers), would be a worthy model. The last prize was given for "De Sheepfol," William Y. Webbe, composer (H. W. Gray Co., New York City, publishers).

Compositions should be sent to N. Lindsay Norden, Conductor of the Club, 7200 Cresheim Road, Philadelphia. These should bear only a *nom de plume*—no other indication as to the composer. A sealed envelope containing the *nom de plume* on the outside, and the composer's name and address inside, should be sent to the Secretary, Mr. George U. Malpass, 6711 North Sixth Street, Philadelphia. Accompanying the manuscript should be return postage. The Club cannot guarantee the prompt return of manuscripts if postage is not included.

The composition, after its first performance by the Mendelssohn Club, will become the composer's property.

The composer must send with the manuscript a statement that the Mendelssohn Club has the exclusive right to the first performance of the work, if awarded the prize.

The judges for the contest will be Professor Walter R. Spalding, Head of the Department of Music, Harvard University; Mr. Richard Henry Warren, of New York City, Conductor, Composer, and Organist; and Mr. N. Lindsay Norden, Conductor of the Mendelssohn Club.

The award will be announced as soon as possible after November 1, 1920, and not later than January 1, 1921.

Additional copies of this announcement may be had by addressing Mr. N. Lindsay Norden, address above.

Notice to Organists and Choirmasters

The new Quarterly, containing Anthems for Christmas and general use, is now ready.
Copies will be sent upon receipt of application.

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Activities of Guild Members

Julius O. Zingg, F. A. G. O., played the following program in Kirkpatrick Chapel, Rutgers College, New Brunswick, N. J., on July 28th:

Sonata No. 1, Mendelssohn; Minuet a l'Antico, Seeboeck; Eventide, Fairclough; Waldweben, Wagner; Magic Fire Music, Wagner; Prelude and Fugue in C minor, Bach; Fountain Revery, Fletcher; Valse Triste, Sibelius; In Paradisum, Dubois; Fiat Lux, Dubois.

Glen Grant Grabill, A. A. G. O., dedicated the new Hall organ at St. John the Evangelist Church, Columbus, Ohio, on August 11th, with the following program: Finlandia, Sibelius; Prayer, Stark; Will o' the Wisp, Nevin; Fugue in D minor, Bach; The Nightingale and the Rose, Saint-Saëns; At Twilight, Stebbins; Desert Song, Sheppard; Scotch Fantasia, Macfarlane.

Mrs. Edith Rounds Smith, F. A. G. O., organist of First Congregational Church, Redlands, Cal., played the following program before the State Music Teachers' Convention, July 9th, on the out-door organ at Balboa Park, San Diego: Theme and Variations, Thiele; Allegro Cantabile, from Fifth Symphony, Widor; Serenade, Rachmaninoff; Canon in C minor, Schumann; Fantaisie in E, Bartlett.

Mrs. Smith also gave the closing program for the Y. W. C. A. Convention at Claremont, Cal., July 16th. She played: Chant Nègre, Kramer; Humoresque, Yon; Madrigale, Simonetti; Evening Bells and Cradle Song, Macfarlane; Canon, Schumann; Fantaisie, Bartlett.

ALTON, ILLINOIS, Aug. 2, 1920.

Editor, MUSIC REVIEW.

DEAR SIR:

I have read with much interest, the excellent paper prepared by Mr. Hedden for the Convention, and regretted that a previous lecture engagement, prevented my being present. As a member of the Guild, may I say a word of congratulation to those who successfully passed the examinations, and a word of encouragement to those who failed? Nearly every School of Music, and many private teachers are offering courses in Harmony, Counterpoint and Fugue. Such a condition is remarkable, on account of the fact, that in the last generation, there were only a few such teachers in Europe, and these were elderly men who had made a serious study of the subject. At that time it was not thought necessary that every student should study the theory of music, and if so, only the most talented. Now, in our own country, we find circulars and advertisements from all quarters offering these courses, and the results we see to-day, are attributable to this condition. Are there ten master-teachers of Counterpoint and Fugue in America, are there five? For a long time I have been acquainted with a vocalist, who in his early years seriously studied the theory of music, and wrote some creditable church music. Turning his attention to singing, on his transcontinental tours he visited the Professors of Music in the different cities, and made copious notes of his findings. It is excellent reading, although for professional reasons it would never do to publish the list. He would locate those teachers who taught the higher branches of theory, and would state, that as he was going to be in the city for a week or so, he would like to study Counterpoint, Fugue and Composition. On being assured that he could get what he wanted, his first question was, "What text book do you use?" "Oh, I never use a book, I have my own

NOTICE

Guild members whose subscriptions have only just been paid should apply to the H. W. Gray Co. for any back numbers they require of the *Review*. The publishers have only a limited supply of copies on hand, and all applications will be filled in the order in which they are received.

system, which is much better than any set rules." His next query, "Kindly let me see some of your compositions?" "I never compose, but I can teach you how to do it—" and so on. In some instances he took a few lessons only to satisfy himself that the teacher did not know the subject. To the student who has not been successful in passing the examination, do not give up, try again. I have prepared persons who have been admitted to the Guild, and will say that the markings are just and fair. Seek out a teacher who can instruct you in the correct rules of Strict Counterpoint and Fugue, and you will not only possess this valuable information for yourself—but be able to pass it on accurately to others.

WM. ARMSTRONG.

Ecclesiastical Music

EDITED BY

G. EDWARD STUBBS, MUS. DOC.

WHETHER the recent International Congress held in New York for the furtherance of congregational singing and Gregorian chant in the Roman Catholic Church will bring forth the wished for results, only time can tell. The special services that took place at St. Patrick's Cathedral were attended not only by Catholics but also by large numbers of Protestants who were interested in the unique methods of the Very Rev. Dom Mocquereau in the rendition of plainsong according to the "use" in vogue at Quarr Abbey, Isle of Wight.

It is doubtful however, whether Protestant organists can learn much of practical value from plainsong heard only in connection with the Latin text. There are to be sure certain fundamental principles of chanting that apply equally to English and Latin words, but they are more effectively applied when the ancient language is used. In fact Joseph Bonnet, the eminent French organist, in an interview with a reporter of the daily press went so far as to state that plainsong loses its distinctive charm and its solemn ecclesiastical character the instant it is divorced from Latin syllabification.

Of Gregorian music in general Bonnet writes in the *Catholic Choirmaster:*

"It gives us the full flavor of the liturgy, not an extraneous flavor, however beautiful, as in oratorio. It is musically the *liturgy itself*, the essence of Catholic worship. Figured music, no matter how fine, is full of associations and images of other things, other places, other occupations, and these vivid associations are irresistibly brought to the mind, stimulating it to extraneous thoughts. Gregorian chant has no extraneous association—therefore it cannot possibly distract. Its superiority over all other music for purposes of Catholic worship seems so self-evident to the musician that it hardly seems possible that one who cannot grasp, it can be either really spiritual or really an artist, for its supreme fitness is self-evident from both standpoints. In talking to such people one has the same sense of futility as in presence of a person who cannot appreciate the difference between an ancient piece of furniture, carved lovingly by hand, and some modern piece, machine-made and turned out by the hundreds.

"One sometimes hears that the Holy Father recommends figured music as well as the chant and those who treat the chant as supreme are considered more narrow-minded than the Pope. One need only read the Motu Proprio to discover that the Pope never *recommended* figured music, he merely *tolerated* it under stated restrictions, and it is a curious fact that those who take refuge behind the Pope's permission to use figured music are never by any chance heard to sing a single note of chant—they sing only what the Holy Father tolerated but never what he recommends."

That this Congress will have a most stimulating effect upon musicians of the Roman Church who are interested in musical reform there is no doubt. But both congregational singing and the extensive use of plainsong are as yet hardly under fair headway in Roman circles, and "reform" cannot take place over night.

IN sharp contrast with the unanimity of opinion that may now be said to exist in the ranks of the Roman reformers is the marked diversity among Anglicans whenever the subject of Gregorian music is discussed in any of its phases. On the one hand we see a steady, although slow, return to the ancient

musical principles as outlined in the *Motu Proprio*. On the other we see a departure from almost everything that is ancient. One reason of this, as far as this country is concerned, has been referred to more than once in this column. We have no ecclesiastical societies or organizations of any kind devoted to the culture of ancient and medieval music, whereas in England there are a number of such, especially in London. And we have, as yet, no active and widespread interest among church musicians, clergymen, and churchmen in general, in matters pertaining to the advance of ecclesiastical music, as compared with the activity and interest on the other side. A most noticeable indication of this is the almost total neglect of the subject of church music in our religious journals—especially those of the Episcopal Church. It is unfortunate that this should be the case. If it were otherwise—if musicians were to read church papers, and if clergymen were to read musical papers—there would be an immense gain all around.

EVERY once in a while there is an outbreak against Anglican chanting by Gregorian enthusiasts who would, if they could, banish the Anglican chant from the face of the earth! After a brief period of silence there is another outburst, and then another silence. This kind of thing has been going on ever since the invention of the "straight laced abomination," as it has been called by an eminent organist. It will of course go on, as far as we can see, for ever and ever. Perhaps the only common sense solution of the difficulty is to leave it alone and stop squabbling about it.

It is worthy of notice that the "aggressives" are almost always "Gregorianists." The "Anglicans" as a rule keep quiet until they are stirred up so to speak—prodded with a pitchfork—and then there is "the dickens to pay"

In the recent controversy which has been raging for the past few months in the *Musical News*, the pitchfork was wielded in the first instance by Dr. Charles W. Pearce, whose views on "The Futility of the Anglican Chant" while scholarly and scientific are sweeping and condemnatory to the last degree! We read, as part of his summing up:

Such vain attempts to effect an inartistic *mésalliance* of words and music constitute the *futility of the Anglican chant*. It is the constant struggle between the tyranny of the rigidly metrical musical sentence, and the free-born, but cruelly fettered, sacred Psalter-verses which has caused, without being generally detected, that widespread dissatisfaction and murmuring about Anglican chanting which keeps so many musical people away from regular attendance at the choir offices of the Church of England at the present time. These people cannot endure the torture of listening to chant music which, instead of being a fit vehicle for the recitation of sacred words, is a mere bandying to and fro from one side of the choir to the other of a pretty, epigrammatic, musical sentence which mauls and mangles the Word of God out of all appreciation and even recognition.

"Why is the Anglican chant *mésalliance* still so widely accepted? is a question sometimes asked, but very seldom answered. The only possible explanation of such a paradox is the well-known fact that familiarity with a system often leads to unquestioned adherence to its principles, however wrong these may be. The apparently unaccountable toleration of Anglican pointing and chanting by clergy and organists may be accounted for when it is remembered that such people have lived under these conditions all their lives; they have assumed them to be correct, but they have never deemed it necessary to search for any grounds for such an extraordinary belief. It has been humorously said that anything can be popularized from a frill to a Psalter-pointing; but extensive usage, by even a big majority, by no means establishes or proves the intrinsic value of the thing used. It is only when organists and clergy vacate their places in the choir, and become ordinary members of the congregation in the nave and aisles, that they begin to realize the enormous incongruity, stupidity, and even wickedness of employing the Anglican chant as a musical setting of the English prose Psalter. Then, the question arises: How can we sing so

strange a song in the Lord's land? And to such a question there ought properly to be only one answer, and that a decisive one, in the direction of the complete abolition of an abuse which has disfigured the choral service of the Anglican Church for two centuries and more."

Space forbids us to follow at any great length the flight of Anglican hornets that swarmed out of the nest so vigorously "poked" by Dr. Pearce. At least one, Mr. H. R. Thompson, agrees with us as to the "aggressiveness" of the Gregorianists.

We read:

"The advocacy of plainsong would surely be better served if its devotees confined themselves to proclaiming it a thing of beauty and a joy for ever. Unfortunately, and this is their undoing, they go out of their way to belittle the Anglican Chant. The admirers of Anglican or (I wish I could substitute 'and' for 'or,' but the time is not yet for the lion and unicorn to lie down together) Gregorian Chants must ever agree to differ. If Anglican chanting was judged from its highest standard instead of its lowest, most of the arguments against it would never be used. After listening to a description of unsatisfactory Anglican chanting, I invariably ask which cathedral choir was the guilty party. Call Anglican chants hideous if you like, but a better substitute than a Gregorian tone must be forthcoming if you would be taken seriously. This at least has always been conceded by plainsong enthusiasts, viz., that Gregorian chanting badly done is infinitely worse than faulty Anglican chanting, and the former is as often as the latter. 'The elastic melodic structure of the Gregorian tone fully meets the rhythmical needs of the psalter words in a perfectly ideal way.' It may do in print, but in practice I have not found it so."

This is only a sample of Anglican amunition —the lockers were full of it.

Mr. Thompson, whom we have just quoted, immediately ran foul of an antagonist who replied:

"We Gregorians deny that the *best* of Anglican chanting is at all satisfactory, and are quite prepared to compare it with the best of Gregorian chanting. As to bad plainchant there is really no such thing where those responsible for teaching the music understand the subject (and, even if there were, the principles which prove the superiority of plainchant would not thereby be affected). There are churches (at least, I know of one, and there are probably others) where the Psalms are sung every weekday evening to plainchant, satisfactorily, between one priest and about three people, with neither accompaniment nor choir. I do not admit what Mr. Thompson says is 'always conceded by plainsong enthusiasts'; and there is not much doubt about my enthusiasm, even though my opinion may have no great value."

And so the war continued until the editor of *Musical News* suggested an armistice— which in our opinion will not last the year out.

In an editorial he ventured to state that "temperament" has much to do with the appetite for Anglicans or Gregorians.

We read:

"The average churchgoer likes the one or the other because it fits in with his frame of mind as a worshipper. He does not take the trouble to consider whether it is æsthetically good or rhythmically intelligible. He may like the ancient form, with the flattened seventh, without knowing or caring that it is a flattened seventh. Or he may like the bright harmonies of the Anglican chant, because they are modern and he is modern. He has no desire for conversion one way or the other, and if his particular place of worship gives him something he does not like, he will simply go somewhere else. The *cognoscenti* may rage, but he is above, or below, that, because he is not a *cognoscento*. Yet he counts, for churches are not self-supporting, and they must have a congregation. So why trouble about the matter? The Church of England, which is broad enough to embrace all stages of orthodox ritual, is broad enough to allow both forms of chant.

"And thus we can well see that, despite the convictions on either side of esteemed musicians, the chant, with its imperfections, will always be one of the above forms, that it will always have advocates of each kind, and that things will remain as they have been. Therefore, why worry?"

Thus the "worry" rests temporarily. In due time it will sprout up again and history will repeat itself.

PEOPLE who believe in the ancient saying "There is nothing new under the sun," have never reckoned with the American style of advertising. A performance of Mendelssohn's masterpiece was recently announced in this country as follows:

NOW I'M "ELIJAH"—MEBBE YOU DON'T KNOW ME

"I'm an Old Timer and
I guess you remember
Jonah?—You can't
Keep a good man down
And though I've
Been out of sight
Mos' a year now I've
Been missed in 400
Homes right in
Vancouver and West-
Minister and I'm some
Baby. Everybody likes
Me and Mendelssohn's
My Pa—It's some
Real kid that howls
With a voice like
Art Middleton's got!
Anyway I'm back
With rejuvenated Pep
And next Tuesday my
Big chorus'll lift
The roof right off
The Arena. Thassall
But the good die
Young, so get your
Seats at Evans'
Monday morning sure
$1.65, $1.10, 85c.
Come 'round and
Congratulate me when
Mr. Fricker tunes
Me up at his organ
Recital at St. Andrew's
Church, Wednesday night
$1.10, 85c."

THE building of large and magnificent churches, as distinguished from the cosy, carpeted, meeting house type that American architects were so fond of not long ago, has made the study of "ecclesiastical acoustics" more important than it used to be, at least in New York City.

We had few resonant churches prior to 1870—or thereabout. St. Patrick's Cathedral was perhaps the first sacred building of sufficient size to cause concern over the indistinctness (both of preaching and music) that comes from interior vastness, and the absence of sound absorbents—such as carpets, cushions, and what we may call for want of a better name "church upholstery." Within the past forty years the list of spacious and resonant churches has increased considerably, and we now can boast of perhaps fifteen or twenty fanes of real architectural importance.

In all of them there has been an immense gain in churchly dignity and grandeur. Persons who are unfamiliar with what may be termed the unavoidable acoustics of churches of considerable size often complain that they "cannot hear the preacher and the choir." This "defect" (as it is ignorantly called) exists to a certain extent in every church that is not comparatively small; and that is without carpets and "upholstery."

Resonance is a foe to distinctness in reading, preaching, and singing. It is also inseparable from size and architectural magnificence. There seems to be no cure for it. Stringing wires across the nave is an old but uncertain remedy. A novel experiment was once tried in St. Agnes's Chapel, N. Y. A canvas curtain was placed so as to cut off the central tower from the nave, thus reducing the interior space. The result was unsatisfactory, for the resonance was as great as ever.

All sorts of schemes have been resorted to in various Cathedrals and churches of size to overcome resonance—and all have failed. Perhaps the solution of the problem lies in the interior shape of the building. If so, it involves a secret, or secrets that architects only find out (apparently) by accident.

The Norman Tabernacle at Salt Lake City is said to be remarkable for its "acoustic perfection." It is two hundred and fifty feet long and nearly a hundred feet high, yet (it is claimed) there is not a trace of sound reverberation in the building. Possibly there is a carpet on the floor, or some other "sound absorbent"—we are not sure about this.

Carpets however, belong to drawing rooms and are terribly out of place in churches.

Of famous European buildings the Lateran at Rome enjoys the reputation of being free from acoustic peculiarities. Marion Crawford gives the following account of the distinctness of the singing in this wonderful church.

"Only those who have listened to a beautiful voice singing in the Lateran towards

Fugue in D minor, Bach; Minuet, Boccherini; Scherzo (Fifth Sonata), Guilmant; "Fiat Lux" and "In Paradisum," Dubois; Concert Overture in C minor, Hollins; Improvisation; "Romance sans Paroles" and "Chant de Printemps," Bonnet; Meditation, Sturges; Allegro in F, Guilmant.

Marshall S. Bidwell of Cedar Rapids, Iowa gave a recital Aug. 22, while on his vacation in the East, on the large new Hook and Hastings organ in the South Congregational Church of Pittsfield, Mass. The church was filled and the recital was a great success. The program presented was as follows: "Variations de Concert," Bonnet; Canon, Schumann; "On Wings of Song" (Melody by Mendelssohn), Whiting; Military March, Schubert: "In Sprintime," Kinder; "A Desert Song," Sheppard; Caprice ("The Brook"), Dethier; Evensong, Johnston; Allegretto, Merkel; Toccata from the Fifth Symphony, Widor.

Another recital was given by Mr. Bidwell before his return to Cedar Rapids in the Park Place Methodist Church at Norfolk, Va., to a crowded house, which, incidentally, contributed $147 for the milk and ice fund. The program was: "Pilgrim's Chorus" (Tannhäuser), Wagner; Canon, Schumann; "On Wings of Song," (Melody by Mendelssohn), Whiting; Military March, Schubert; "In Springtime," Kinder; "A Desert Song," Sheppard; Caprice ("The Brook"), Dethier; Evensong, Johnston; Minuet, Boccherini; Toccata (From the Fifth Symphony), Widor.

Edwin Stanley Seder, head of the organ department at the Northwestern University School of Music, gave this program in a recital at Fisk Hall, Evanston, Oct. 5: Prelude and Fugue in G, Bach; Cantilene ("Prince Igor"), Borodin; Toccata, Gigout; "Yasnaya Polyana" (Russian tone-poem), Harvey B. Gaul; Prelude to "The Deluge," Saint-Saëns; "The Brook," Dethier; "Epithalame," "Elfes" and "Rhapsodie Catalane," Bonnet.

While spending the month of July at Truro, N. S., Alfred E. Whitehead played as follows at his old church St. Andrew's Presbyterian: "Suite Gothique," Bœllmann; Allegro, Adagio, Allegretto and Finale from Symphony 6, Widor; Cantilene from Sonata in D minor and "Vision," Rheinberger; Finale in E flat, Faulkes; March from "Athalie," Mendelssohn; "March Gothique," Salome; Andante in D, Silas; Evensong, Easthope Martin.

At his evensong recitals at St. Peter's Episcopal Church, Sherbrooke, Mr. Whitehead played:

Aug. 1, Fantasia in G minor, Bach; Andante from Sonata 1, Bridge; Finale to Symphony 2, Widor.

Aug. 8, Finale in E flat, Faulkes; Chorale Prelude, "A Rose Breaks Into Bloom," Brahms; First Movement, Symphony 2, Vierne.

Aug. 29, Andante and Allegro, F. E. Bache; Introduction to "L'Enfant Prodigue," Debussy; "Marche Religieuse" in F, Guilmant.

Sept. 5, March from "Athalie," Mendelssohn; Adagio from Sonata, Bach; First Movement, Symphony 6, Vierne.

Recent special service programs by Sibley G. Pease at the First Presbyterian Church, Los Angeles, Cal., included: "Sunshine and Shadow," Buck; "A Tear," Moussorgsky; Prayer in E flat, Lemaigre; Prelude to "The Deluge," Saint-Saëns; "Rêverie Triste," Ferrata; Allegro quasi Marcia, Cole; Prelude and Fugue in D minor, Bach; "Vesperale," Frysinger (dedicated to Mr. Pease); Scherzo in Canon form, Webbe; "Speranza," Yon; Andante Cantabile, Tschaikowsky.

James C. Warhurst, organist and choirmaster of Gethsemane Baptist Church, Philadelphia, played the following selections at the Baptist Temple, Brooklyn in August:

Aug. 8, "Il cieli immensi," Marcello; Festival March, Foote; Prelude Heroic, Faulkes; Berceuse, Iljinsky; "Laudate Domini," Frysinger; Sketch à la Minuet, Reiff.

Aug. 15, Prelude on "Come Thou Almighty King," Warhurst; Grand March from "Aida," Verdi; Introduction, Chorale and "Minuet Gothique," from "Gothic Suite," Boellmann; "Eventide," Frysinger; Largo Handel; "Hosanna," Faulkes.

Aug. 22, "Allelulia," Faulkes; Melodie-Pastorale, Reiff; "Marche Gothique," Salome; Prelude in G minor, Dubois; Nocturne, Gillette; Scherzo in G minor Blum; Evensong, Martin; "Grand Chœur" in D, Spence.

Aug. 29, Allegro from Second Sonata, Callærts; "Cantique d'Amour," Strang; "Hosannah," Dubois; "Jubilate Deo," Silver; Pastorale from Second Suite, Rogers; Festival March, Becker; "Shepherd's Evening Prayer," Nevin; "Marche Pontificale," Callærts.

Sept. 5, Epilogue from Second Organ Suite, Rogers; Toccata in G, Dubois; "Grand Chœur" in F, Salome; Pastorale, Foote; Preludio from Sonata in C minor, Guilmant; Scherzo from Second Organ Suite, Rogers; "Grand Chœur" in D, Spence.

Among recital numbers played by Ray Hastings in the Auditorium, Los Angeles, during August were: Temple Prelude, Petrali; "Sicilian Bagpipe," Yon; Prayer, from "Lohengrin," Wagner; Evening Song, Schumann; Serenade, Schubert; "Melodie d'Amour," Batiste; Capriccio, Lemaigre; "Invocation," Mailly; "Solitude on the Mountain," Bull; Grand Offertory, "The Choir Celestial," Doud; "Chorus of Welcome," "Moment Musical" ("Temple Chimes"), and "Exaltation," Hastings.

At the First Baptist Church, Oakland, Cal., Aug. 15, Mr. Hastings gave this popular program: March, "Victory," Kern; "O Star of Eve," Wagner; "Moment Musical," Schubert; Sextet from "Lucia," Donizetti; Intermezzo, "Just for Fun," Hastings; "Exaltation" (new), Hastings.

On a hot Sunday afternoon, Sept. 12, a large audience assembled in the Henry Kendall College chapel to hear John Knowles Weaver give the first recital of the 1920–21 school year. The program consisted of the following organ numbers: Fugue in G minor, Bach; Second Serenade, Andrews; Offertory, "St. Cecilia," No. 2, Batiste; "At Even," Siddall; Concert Caprice, Turner; American Rhapsody, Yon.

Edward C. Hall, choirmaster and organist of the First Baptist Church, Butte, Montana, began the fall season on Sept. 5th by giving his 613th recital in Butte, at which time he rendered the following program: Toccata in D minor, Nevin; Rêverie, Baldwin; "Nearer, My God, to Thee," Baldwin; "Eventide," Frysinger; "Gloria in Excelsis," Harrison; Festival March in B flat, Tozer.

Excursions in Musical History

By Helen A. Dickinson, M.A., Ph.D., and Clarence Dickinson, M.A., Mus. Doc.
H. W. Gray Co.

THESE fourteen "Excursions," written in an easy, desultory way, are calculated to afford the lay reader many interesting glimpses into the art of music at various times and places. Some of them are definitely historical, containing a good deal of general as well as musical history: "Music at the Court of Louis XV"; "Music at the Court of Frederick the Great"; "Music at the Court of Elizabeth, as Reflected in Shakespeare's Plays"; "Fifteen Famous Bachs"; "Epochs in the Development of Sacred Choral Music"; "Music and some Great Religious Movements"; "Music and the Reformation." Some deal with certain instruments or musical types or forms: "The Organ"; "The Sonata"; "Program Music"; "Transcriptions"; "Spiritual Folk-Songs"; "Tonality." The last is one of the most candid and suggestive treatments that has been published of the much vexed question, "Music in America."

The book is based on lectures delivered by Mr. Dickinson at the Union Theological Seminary, New York. A special practical feature of it is the inclusion of a list of lantern slides used, many of them reproduced in the illustrations, and an appendix containing the complete musical programs, many of the items of which have been edited by the authors and published by the H. W. Gray Company. The careful research of the authors is thus made available to other lecturers. The illustrations, drawn from many sources, add much to the attractiveness of the book for the casual reader, and often vivify even familiar subjects for the student. There are quaint cuts, for instance, showing early stages of the organ, and an engraving by Israel van Meckenem showing a man playing a house organ while his wife devotedly "works" the bellows. There is a full index.

Considering the scope of the subjects covered, and the detail in which facts are adduced, there seem to be few errors of statement. The definition that "a Sonata may be for a single instrument or solo instrument with accompaniment, whereas a symphony demands the playing of several instruments concertedly" seems to leave the distinction between chamber music groups—quartet, quintet, etc.—and the symphony unfortunately vague. The impression common among amateurs that the sonata is an arbitrary formality rather than a natural form is encouraged instead of rectified by the remarks at the end of the chapter concerning it. The fact that neither MacDowell nor Chopin had the peculiar synthetic type of mind that is at home in the sonata no more discredits it than Edgar Allan Poe's genius for the short story discredits the novel. It would seem to be the duty of a popular text-book like this to lead the public to the appreciation of the noblest musical form rather than to lend countenance to current misconceptions of it. This could be done with complete justice to the differing claims of the romantic piece, the program overture, and the symphonic poem.

A similar tendency to tolerate popular fallacies, the more disappointing in that the authors show themselves in their last chapter so capable of rising superior to it, is seen in their concessions to purely temporary fads, such as Ornstein's "Ediatonic" noise and Busoni's freak scales, in their treatment of transcription, where they mention the "beautiful and colorful solo stops" to which it has led organ-builders and the "great technical skill" to which it has forced organists as if they were unmixed goods, and with no word of warning against "effect music" and show playing, or discussion of the reserves inseparable from a truly noble organ style. The weakest chapter is that on program music, in which current terminology, already chaotic, is further confused by extending the term to include "the expression of some fancy or dream or emotion within the composer's soul." Of course this at once obliterates the distinction sought to be made between program music and absolute music, since all music worthy of the name is expressive of emotion. The example given, Beethoven's Fifth Symphony, is one of the supreme masterpieces of absolute music, which is after all, to use the words quoted at the end of the book "inner experience made audible." The distinction ought to be be-

tween "inner experience" and "external depiction," between emotion rendered through beauty on the one hand and tone-pointing on the other. "The case against program music," says Margaret Glyn,[1] "rests not in its nature, but in the position which it claims to occupy as the sole possessor and dispenser of the emotions of instrumental music. This claim, if allowed, entirely disposes of absolute music as an affair of any vital importance in the future. Of what consequence to the race is a sound-pattern, when it is looking for an utterance. That the public should acquiesce in this claim is not surprising, since the majority does not possess the absolute musical imagination which in itself gives the lie to the statement, but that the bulk of composers should exhibit the same deficiency, creates a very serious situation of the future of music."

The remarks on the musical situation in America, on the other hand, are admirable, and should be pondered by everyone who hopes for better things in our music. "One of the most serious handicaps of our youth," it is pointed out, "has been, and unfortunately still is, the lack of a general thorough musical education. Few of our writers are and have been from their youth up, trained to a mastery of musical technique. They are not able to handle tones with the ease and command with which the orator handles words, the sculptor clay. They cannot make of tones their tools, wholly under their hand, so that any inspiration which comes can take form and find fully satisfying expression." There is much about the more general relations of our temperament and conditions to artistic productiveness that positively clamours for quotation, such as the amusing parallel between baseball and composition. The professionalism of the "Giants," one of whom said that his first thought when he batted was "There goes thirty thousand dollars!" is contrasted with the spontaneity and joy of the "Athletics," who "play ball with the jest of high school boys, as if the same were the greatest fun in the world and nothing more." "The cases are analogous" add the authors. "If we can learn to be not terrorized but inspired by the greatness of the musical game and of those who have played it before us, if we can take our own tactics freely and joyously, we shall have gained much. "Their remarks on our much vaunted "sense of humor" are penetrating. "'Art' said Goethe, 'must be based on a sort of religious feeling, on a deep and steadfast earnestness.' But we are all too ready to make a joke of the emotions stirred by beauty, the infinite longing, and the suspicion of infinite possibilities, called into consciousness by beauty in nature, art or music."

Such general comments are brought to a focus by practical suggestions that evidence both sound sense and idealism. We must be content with the quotation of one, on subject of competitions. "If these competitions should take on the characters of standing and continuous propositions, and if every man competing who is adjudged to show real gifts, from whom our music might, perhaps, gain much in future years, were to receive from a prize fund a fair recompense for his labor, to help keep him alive while he pursues his work, the net result in the development and encouragement of music might be much greater."

DANIEL GREGORY MASON.

[1] *The Rhythmic Conception of Music*, p. 128.

Reviews of New Music

PRELUDE ON A THEME IN GREGORIAN STYLE. By Eric Delamarter. New York: The H. W. Gray Co., Novello & Co., Ltd., London.

Mr. Delamarter's Prelude is an extremely interesting adventure in the field of "Theme and Variations." His Variations are not set apart as separate divisions but are developed with great freedom and variety. The Theme itself is not strikingly Gregorian in character, but is excellent material for just such treatment as that to which the composer subjects it. There is ample opportunity provided for variety in the treatment of the organ and the composition is obviously the product of a master of that instrument. The music is scholarly without being pedantic. Conceived and executed on a high plane, serious and dignified in style, the music is none the less appealing and full of color. The theme is announced without introduction, appearing first unaccompanied on the Echo Chimes. It is next harmonized in four parts on the Echo Vox Humana. Then appears a secondary theme of fanfare-like character, given out by swell reeds. This secondary theme appears at intervals throughout the work. The Gregorian theme then is sung on the English Horn, with shifting chromatic harmonies above it on 8-foot flute. The secondary theme appears again as an interlude and the Gregorian theme issues forth sonorously

in the Pedals, with a brisk accompaniment on the manuals in 6/8 rhythm. Further development leads by a gradual but constant crescendo to a brilliant climax. Then follows a dignified fugue, and the last movement is in flowing, lyric vein the melody sung by a reed, accompanied by choir flutes in decorous sixths. The theme in four-part harmony from the Echo Vox Humana brings the composition to a close.

SING WE TO OUR GOD. By Eric Delamarter. New York: The H. W. Gray Co., Novello & Co., Ltd., London.

The composer describes this unusual composition as a "Cantata for solo voice." Throughout its twenty-seven pages it passes through several moods, well-contrasted and its construction bears some resemblance to that of the more familiar cantata for chorus and soloists. There is no "story"; the words are taken from the Psalms and are put together with an eye to their dramatic contrast as to idea and mood, rather than for any narrative purposes. The voice part predominates most of the time, but the organ accompaniment is never without interest and frequently plays the more important part. The composition is published in one key only, for high voice. The vocal outline covers considerable range, from low D to high B, with numerous As and Gs.

The first "movement" is a bright and joyous one, "Sing we to our God above." This may be taken as a principal theme, as it occurs several times; it ends with an "Alleluia" which also reappears later in the composition. The second theme, "Hear my cry" is followed by a Pastorale, in Siciliano tempo (6/8) somewhat in the style of Dvorák's Biblische Lieder "Let God arise" adds a dramatic note, and the next movement is a bright "Sing unto God, sing praises." Then follows a "slow movement" and after a repetition of the preceding bright theme, the original and principal theme appears again in its entirety.

THE COMING OF THE PRINCE OF PEACE. New York: The H. W. Gray Co., Novello & Co., Ltd., London.

This Nativity Play with Ancient Christmas carols has been arranged by William Sloane Coffin and Helen and Clarence Dickinson. It is well adapted for use by Sunday schools and amateurs. There is only one scene and the scenery and properties can be arranged easily. Full details are given and there is also a detailed description of the necessary costumes and how to make them.

An organ prelude founded upon the melodies of the ancient carols used in this Nativity Play has been composed and may be obtained separately. Other organ numbers appropriate for use while the school and audience are assembling are listed in the Introduction.

The characters in the play are Mary and Joseph, an Aged Pilgrim, Angels, Shepherds, Shepherds' Children and the Three Kings. The performance should occupy about thirty-five minutes. There is comparatively little spoken dialogue and the most detailed directions are given as to the proper delivery of the lines, and the stage business.

The Nativity Play opens with the singing of "O Little Town of Bethlehem," in which the audience joins the school. The aria "He Shall Feed His Flock" from Handel's "Messiah" is provided in the form of an organ interlude. Other familiar music of the Christmas season is found in the old German carol, "Silent Night, Holy Night," the ancient "Gloria in Excelsis," and carols from the twelfth, fourteenth and seventeenth centuries. There is also the very lovely Traditional Cradle Song from Haiti which Clarence Dickinson arranged and published a year or two ago. The music is woven into the story with great charm and cannot fail to be tremendously effective. At the end, school and audience rise and join in the singing of "Adeste Fideles."

KING CHARLES. By Howard Barlow. New York: The H. W. Gray Co., Novello & Co., Ltd., London.

Mr. Barlow's experience as a choral director stands him in good stead as a composer and displays itself in every bar of this very effective chorus for men's voices, or male quartet. The music is extremely singable and contains many characteristic touches of the type to which it belongs. At the same time the writing is musicianly and the material of sufficient originality to recommend itself. Mr. Barlow is a newcomer among composers and this example of his work leads us to expect notable things from him in the future.

SUN OF MY SOUL. By Eugene W. Wyatt. New York: The H. W. Gray Co., Novello & Co., Ltd., London.

This is a setting for four-part mixed chorus (or quartet) of two verses of the familiar hymn. The music is of appropriately quiet and expressive character and should be very useful as a vesper hymn. It should be sung unaccompanied.

SAVIOUR WHEN NIGHT INVOLVES THE SKIES. By Richard F. Donovan. New York: The H. W. Gray Co., Novello & Co., Ltd., London.

An unusually interesting setting for unaccompanied mixed chorus of the familiar lyric by T. Gisbourne. The parts are subdivided at certain points, requiring eight parts, although the music throughout most of its length is in four parts. The composer has clothed the words in plastic phrases, with due attention to accent and significance, affording many opportunities for delicate shading and nuance from the choristers, and the total result is an individual and striking composition. While it is not overly difficult, yet it will require and at the same time repay careful preparation and intelligent singing. It is dedicated to Miles Farrow and the Choir of the Cathedral of St. John the Divine in New York City.

INDIAN LULLABY. By William Y. Webbe. New York: The H. W. Gray Co., Novello & Co., Ltd., London.

An appealing lullaby for mezzo-soprano, with an ingratiating melody and an unusually interesting piano accompaniment. Aside for one high note at the end, which may be dispensed with, the range is low and in the most effective part of the type of voice for which it was written. From a musical point of view, the song has more character than is possessed by some lullabies, a type of composition which is apt to be anemic.

SOLITUDE, for the Organ. By Frank E. Ward. New York, G. Schirmer, Inc.

In his choice of a title, Mr. Ward follows Macdowell; the "Solitude" depicted in this "Mood-picture" is suggestive of deep woods and far-away hills. The theme is given out at first in four-part harmonization on the Swell, with soft string-tone, then as a solo melody by the Clarinet on the choir, the string-tone on the Swell continuing with a rocking accompaniment in triplets above the melody. This section is developed on the choir and Great, and the original melody reappears on the Great, the ending of the piece being a return to the soft string-tone on the Swell. The composer's talent is an individual one, and he writes thoughtfully, avoiding the obvious.

DIRGE. By J. G. Veaco. New York: The H. W. Gray Co., Novello & Co., Ltd., London.

This funeral march for the organ was written in commemoration of the fallen Liverpools, and is dedicated to T. Tertius Noble. It is a very expressive bit of writing, constructed from simple elements, but forceful with sincerity and a certain directness of utterance which is greater than any amount of elaboration. The two themes employed are both short and sound from the organ with the poignant grief of a voice broken with sobs. The first theme should be played on the string-

I wish to emphasize one fact with all the emphasis of which I am capable. And that is, that culture is a necessity to the great artist. He must know something besides music. The idealism of man, his hopes and aspirations, have ever been expressed in terms of art, and the artist deals with the things of the spirit. There is no knowledge of poetry and drama, of painting and architecture, of philosophy and psychology, of history and literature, but will give a man a more profound insight and understanding of humanity and make him a greater interpretative artist. It was this which made Schumann and Liszt and Mendelssohn and Wagner tower above their predecessors in the humanness of their message. There is hardly a great conductor or a great pianist or a great violinist in the world to-day but is a man of great culture. The great Joachim insisted that his pupils should read poetry.

I should like, indeed, to see this guild require some educational prerequisites other than music for its degrees. It would greatly strengthen the guild and its members in the eyes of educated people everywhere. The doctor or the lawyer must have educational qualifications for his degree, and I see no reason why an academic body, such as this guild is primarily, according to its charter, should confer degrees without some educational and cultural prerequisites other than music.

In summary, then, there never was a time when the prospects of the organist in the concert field seemed more bright. There never was a time when recitals were more in demand. There never was a time when the recitalist met with better organs, and there never was a time when we had better organists to play them. The interest in organ music is steadily increasing; the churches are purchasing better organs, concert halls and municipal auditoriums all have their large organs, many with organists of distinction to play them at regular intervals; many public schools and universities maintain series of educational recitals of great importance to the community in which they are located. The "movies" are doing their share in giving to many their first inkling of the organ's capabilities.

It therefore behooves the concert organist to realize his possibilities and meet this great situation which confronts him with a sincere artistry, free from all sham and pretense. It behooves him to cultivate himself from every standpoint, that musical people and people of culture generally may learn to realize that the organ virtuoso has arrived and that he may be received on an equal footing with great artists in other fields. A great French virtuoso appeared in New York a few years ago and the critics almost universally rubbed their eyes with amazement that such real artistic results could be obtained from the organ. Many of them recounted the dull, rhythmless, stodgy playing they had grown to expect from the organ, and expressed surprise at the new departure. I tell you it has not all been the fault of the instrument that the musical public has failed to recognize the organ virtuoso as on a par with other artists. I believe this situation is righting itself. It will continue to do so only in so far as the organ artist really has a message for his generation and becomes a true interpreter of the human soul.

Notes

At the National American Music Festival, held September 9th at Lockport, N. Y., Clarence Dickinson gave the following program: Allegro, from Sonata I, Horatio Parker; Con Grazia, George W. Andrews; Revery, Clarence Dickinson; Oriental Sketch, Arthur Bird; Symphony: "Storm King," Clarence Dickinson; Minuet, W. C. E. Seeboek; Berceuse, Clarence Dickinson; Toccata, Harry P. Jepson.

Among the numbers played by Bessie Foreman Bevitt was Clifford Demarest's Pastoral Suite.

Clarence Eddy gave a recital playing the following program: Prelude and Fugue in E minor, William Oetting; "In Summer," Charles A. Stebbins; "In Springtime," Lucien G. Chaffin; Second Suite, Op. 25—1. Prelude, 2. Andante, 3. Scherzo, 4. Finale—Edwin Shippen Barnes; "A Song of Consolation," "A Song of Gratitude," Rossetter G. Cole; "Good Night," "Good Morning," Stanley T. Reiff; Nuptial Benediction, J. Frank Frysinger; Concert Caprice, (dedicated to Clarence Eddy), George E. Turner; "Will O' the Wisp," Gordon B. Nevin; "Neptune," (from the Suite, Sea sketches), R. S. Stoughton.

In connection with The Historical Cycle to be given by the New York Symphony Orchestra, under the direction of Walter Damrosch, Howard Brockway will give a series of explanatory talks on the programs. These will be fully ilustrated at the piano.

An interesting organ recital was given by Charles O. Banks at the Christ Church, Chattanooga, Tenn., August 10th. The program was as follows: Toccatta and Fugue in D minor, Bach; Allegretto in E flat, Wolstenholme; "Intermezzo," Callaerts; Fourth Sonata—Allegro assai, Andante, Allegro vivace con fuoco—Guilmant; (a) "The Lord is My Light," Speaks; (b) "By the Waters of Babylon," Howell; Chant de Bonheur, Lemare; Præludium, Jarnfelt; "Meditation," D'Evry; "War March of Priests," Mendelssohn.

Ecclesiastical Music

EDITED BY

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DO not some of the statements that appear from time to time in church papers, regarding male choirs, and the characteristics of boys' voices, leave much to be desired in the way of scientific accuracy? The following, taken from a prominent religious weekly, may serve as a sample.

"I have observed carefully, ever since the latter years of my own boy-choir days, all choirs, boy and otherwise, that I have had opportunity to observe. I have discussed them with choirmasters of boy choirs, with choirmasters who do not like boy choirs, with 'once-upon-a-time' choir boys, and with psychology professors. . . .

"The matter of the 'sexless tone' is one of the points which I discussed with the psychology professor, who was not at all experienced in boy choirs, but who was very much interested in the psychological reason for the religious suitability of the boy choir rather than that composed of women. Boy choirs develop a remarkable degree of power, which is characterized, nevertheless, by the purity of tone which my psychology professor described as 'sexless,' and 'suggestive of the song of the angels.' One fault that I have found with even well-trained women's choirs when attempting to sing Church music is that they lack the flexibility which critics of the boy choir ascribe to the head tone of the boy. With practically all Church music written for the remarkably flexible boy's voice, I have found myself inwardly groaning at the ponderousness of the ladies' voices when attempting to sing this music which was not written for them. The ladies' voices which can most nearly interpret our Church music correctly are those which the most nearly resemble the boys' head tones, with their lightness and flexibility."

The writer, who "speaks from experience," is evidently in favor of male choirs. One cannot help wondering what his "psychology professor" means by "sexless tone"? What has that (if there is such a thing) to do with pure timbre? The voices of boys and girls are anatomically and physiologically exactly alike. Do *girls* then, when trained to sing with equalized registers, produce "sexless tone"?

How can the "song of the angels" suggest anything that is not founded on imagination of the most silly description?

If there is a "sexless" tone is there also a "sex" tone? What is it like? Can persons who are not expert psychologists distinguish it?

Children's voices, whether those of boys or girls, are very flexible by nature. If a girl's voice becomes "ponderous" and loses its flexibility, there is a reason for its deterioration that is not far to seek. When ladies' voices resemble those of boys by their "lightness and flexibility," are we to suppose that this resemblance is a mere matter of accident? We wonder if the notorious Haweis, who invented the "female vested choir" and termed it "angelic," ever indulged in speculative philosophy concerning the angels and "sexless" tone? Probably not—otherwise, he might have given his innovation a less angelic name.

Girls, boys, and women, properly trained, sing the same way, and produce the same tone quality. If this were otherwise we should need drastic revision of our standard textbooks on anatomy. And it is hardly necessary to state that girls, boys, and women, improperly trained, sing the same way, and produce the same tone quality. The cheap vaudeville soprano, for example, sings like a badly trained boy treble.

WE are in receipt of a communication from a Chicago correspondent who says: "Your remarks in the September issue of the *Review* regarding the necessity of founding choir schools are timely, and ought to meet the approval of all persons who are interested in the progress of 'boy choirs.' There are many talented musicians who refuse to have anything to do with male choirs on account of the lack of proper facilities. To say that such men are 'lazy' is absurd. They wish to employ their minds and their energies with

purely *musical* matters as far as possible, and they naturally object to running around collecting, one might say soliciting, scarce material with which to produce more or less miraculous results. The theory of the thing is fundamentally wrong. A shoemaker is not expected to make good shoes without good leather—in fact, no workman in any department of labor is expected to produce good results from bad material. It is in this respect that the organist and choirmaster of the average 'boy choir' is at terrible disadvantage. What you say of the English choir-school system is most interesting and instructive. How strange that it flourishes in a country not particularly famous for adopting progressive measures of any kind, yet stagnates *here* where we are supposed to lead the world in improving upon old-time methods! What is the reason? It can hardly be explained on the grounds of expense, for Americans are not apt to balk at the cost of anything that is well worth getting."

Our correspondent deals with a subject that is rather large for brief comment. Among the causes that have contributed to the excellence of the Anglican choirs we would mention the high standard of choral singing that comes from the influence of a National Church, running back for nearly four hundred years, and the practical demands of the daily choral service.

No such "causes" are at work in this country. Comparatively speaking we were born but yesterday, and we have not outgrown the utilitarian clothing of babyhood.

The combination of ancient tradition and the daily choral service is something that we on this side of the ocean know little or nothing about, practically speaking. Of the sixty or more choir schools in England, all or nearly all, are connected with Cathedrals, Collegiate Chapels, Chapels Royal, large Parish Churches that are similar to Cathedrals in many respects, and lastly the chapels that are supported by certain families of wealth and prominence.

In all of these places there is daily choral service, and without choir schools such services could not be carried on—at least with any degree of dignity and excellence.

There is, however, a great difference in the cost of running these schools. Perhaps, the most expensive (and the most complete) is the St. Paul's Cathedral school, where from forty to sixty boys, including probationers, are boarded and educated.

Roughly speaking, about twenty of these schools furnish board *and* education. Of the remaining forty, some furnish education only, and some give board to a certain number of choristers. Many schools charge fees. For example, the following advertisement appeared in various English newspapers last June. (Similar advertisements constantly appear.)

"ST. GEORGE'S CHAPEL, WINDSOR CASTLE. —There will be a trial for one or two vacancies in the choir on Saturday, July 17th. Candidates must be the sons of gentlemen, and under the age of ten. No previous musical training essential. The fees for choristers commence at £64, reducing later to £30 per annum, and the education is up to the best preparatory school standard. For further information apply to the Head Master, St. George's School, Windsor."

The mistake made by the Episcopal parishes in this country is in practically taking *no interest whatever* in the choir school system. Our schools are so few in number that they hardly count. It is possible that daily choral services may never become as numerous here as in England. Nevertheless, the selection of boy singers by competition, and their retention for a period of six years or more, constitute advantages that are absolutely *essential* in any choir that aims at a high musical standard. In large cities (especially in New York) it is not unusual for choirs to lose from forty to sixty per cent. of the treble force in a single year! Choirmasters do not dare to take boys of ten and under (the age indicated in the advertisement quoted) knowing as they do that continuity of training, and of service, are entirely speculative. We repeat then what we said in our September issue, "the only logical solution of the problem is the choir school system."

If our correspondent is right in saying that "Americans are not apt to balk at the cost of anything that is well worth getting" (and we do not feel disposed to contradict him), we shall sooner or later see the end of this apathy that has kept our choirs so far below the British standard. Furthermore, the choir day school, which can in many parishes of

only moderate wealth be made an extension of some existing system of parochial education, is *not* an expensive institution. We may not have in the Episcopal Church more than fifty parishes capable of supporting complete choir schools, furnishing board and education, but we have at least two hundred having the requisite facilities for founding choir schools of the "adjunct," or "day" type. Unless schools of this kind are established in the near future we may expect more parishes to follow the example set by the Church of the Incarnation, New York; Christ Church, New York, and St. Luke's, Evanston, Ill., in which parishes the boy singers have recently given place to women.

IN connection with the subject of church acoustics which we referred to in a recent number of the *Review*, we would call attention to the following interesting excerpt from an essay by Arthur Elson. It throws some additional light upon what we have said concerning the Mormon Temple, and the general uncertainty of what we called "ecclesiastical acoustics."

"The subject of architectural acoustics has received a great deal of attention, but is not yet thoroughly investigated. Sound may be reflected, like light, in which case, if the reflecting surface is far enough away, an echo is produced. But when certain French architects built the Trocadero on this principle, they made a failure acoustically. The hall of the Paris Conservatoire, on the other hand, is excellent for hearing; and, although it is old and stuffy, the authorities will not allow any change to be made in it, for fear of injuring its acoustical excellence.

As a matter of fact, sound waves are more subject than light waves to what is known as diffraction. In other words, they will bend around the corner. Thus when powder mills explode the windows of neighboring buildings are blown in, not merely on the side facing the mill, but on all sides. Sound waves have also some analogy with ocean waves, and will rush along a gentle slope while rebounding back from a direct obstacle. For this reason buildings of the Salt Lake City Mormon Temple or London Royal Albert Hall type, which are semi-egg-shaped produce the best results.

The prevalence of the so-called whispering galleries shows how little the architects really know about the sound-producing qualities of their buildings. Such a gallery is found in St. Paul's in London, a whisper carrying from one point to another by reflection from the dome. The dome of our own Capitol, at Washington, is able to reflect comparatively soft sounds with much clearness. It is evident that such domes act as condensers, reflecting the sound waves to a given point below instead of diffusing them. In a Boston church the architect (Richardson) obtained a still more marked effect; for when the service was started it was found that a most perfect echo existed in the building, making it useless. The congregation finally sold it, and the buyers did away with the echo by various experiments, but the tentative nature of these experiments only served to emphasize our lack of knowledge on the subject.

Outdoor echoes are easily traced to their sources—the reflecting power of a cliff, or a wooded hillside, or walls of buildings. Tyndall, in experimenting with fog-signals, found that there was some reflection of sound from an imaginary plane dividing two air-spaces of different density. Thus the presence of "holes in the air," so dreaded by aviators, diminishes the intensity of sound. Humboldt found the falls of the Orinoco less loud by day than by night, because in the daytime the sun's rays caused hot air in the vicinity of rocks, and thus made the atmosphere less uniform than it was by night. Changes of this sort may occur very rapidly, and even the different strokes of a bell tolling the hour may come to the hearer with varying intensity. Such hindrance to the transmission of sound are called "acoustic clouds."

THE ARCHDEACON OF CHELTENHAM, whose views on the subject of ecclesiastical music are always interesting gives an account in the September *Musical Opinion* of the impressions received by him during what he calls the "dead season" in London churches.

"August in London is not without compensations, particularly during a cloudy sum-

mer. There are endless objects of interest to be explored and admired. But one treat came to me in a little expected way. At the middle of the month I attended the Choral Mass in a West End church—a church noted for its music and its ritual. The choir boys were holidaying and there were only four male singers—hardly professionals—in the chancel. The look of things was quite continental for these gallant vocalists possessed only one copy of what they were singing. Their performance might have been bettered, but it was quite passable. We had the Credo and the Gloria from the 'Missa de Angelis,' with the Sanctus and the Agnus in good Plainsong. The hymns, of course, were in unison and the congregation took them up well. Another part also of the ecclesiastical establishment seemed happily to be *en vacance*. No organ reeds were heard during the service; nothing but dulciana and diapason tones, discreetly manipulated.

"No doubt I ought to have felt that here was a punishment for coming to London at the wrong time of the year. Going away in an omnibus, one overheard what a lady was saying to her friend, 'How sad it was to be at —— this morning! None of their lovely music. Usually it is *so* delightful!'

"Well, that was not my feeling. Of late I have been getting more and more to think that our attempts to give dignity to the Eucharist by the performance of along choral masses is a mistake."

Here is food for reflection—or rather diet for spiritual digestion. The lady felt sad while the Archdeacon felt glad!

What the former managed to get out of the service we cannot imagine—apparently nothing more than a fit of the blues. The latter on the contrary found the "sad" music uplifting and spiritually satisfying. The Archdeacon is opposed not only to adaptations from ornate Latin masses, but also to certain Anglican Communion Services that are supposed to be tolerably free from serious defects.

He says: "Regarded with unprejudiced eyes, one cannot say that many of the masses at present found in the library of any Anglican choir aspiring to first rank are of much musical value. Take three of the most popular. Silas in C, when sung with considerable finish in St. Alban's at the Catholic Congress was boring to distraction. As might be expected in a work written for a prize competition, it is technically correct. But a composition made up of so many small movements, largely stillborn fugues, is bound to seem lengthy. And part of the Credo is a mere caricature of what Gounod has said with more dignity in his Messe Solenelle. Dvořák in D has about it a sort of picturesque theatricality; it was, however, produced by a man who had little power of self-criticism, and not much of the refinement that comes from education of any kind. His mass goes on fluently, without throwing any light on the text which it professes to illustrate. Ought not Mozart in B♭ to be immune from this kind of criticism, considering the great name it bears? Well, if you look at it in the spirit with which Andersen's child regarded the Emperor's lack of clothes, you cannot help being wearied by the pompous iterations of tonic and dominant. There is but a chromatic passage in the Gloria which speaks of Mozart at his best. If the whole thing bore the name of Sussmayer, no one would look at it.

"There are beautiful things in some of Schubert's masses, but not a few of the numbers are almost profane in their perfunctory scurrying through the words. The case is much worse when we come to some of the favorite works of the Victorian school. Certainly few modern musicians would be keen about listening to the sentimentalities of Stainer's Communion Services, varied by vocal explosions. And Martin's work in this *genre* is only a sort of more or less effective scene painting, containing hardly any signs of genuine musicianship or of true feeling."

With much of this we agree. But is not the Archdeacon rather severe on the late organist of St. Paul's! We all know that a great many Latin masses of the "popular" description, often "adapted" and sung in so-called "high" churches, have been forbidden even by the Roman authorities. It is small wonder that the Archdeacon dislikes them. He is temperate in his language compared with the eminent French organist, Bonnet, who hints that operatic masses are devil's music, and who recently said at Baltimore: "We will drive the devil back to where he belongs. Let me explain my attitude about the devil. I have gone to Mass in nearly every important

city of the United States. I love to go to Low Mass because I am certain that I will have an opportunity to lift my heart in quiet prayer. I am not so certain, however, when I attend High Mass. Sometimes the florid, operatic singing is more of a distraction in prayer than an attraction to prayer, and you know that the devil loves to have us distracted in our prayers. So you see my point—the restoration of Gregorian Chant will help to drive the devil back."

However, our readers will probably agree with us when we say that matters are not absolutely hopeless. We shall manage to get on fairly well, and even make some progress, if we avoid extreme views, whether on plainsong or the "sentimentalities" so liberally condemned by Archdeacon Gardner.

Suggested Service Lists for November, 1920

All Saints, November 1st

Te Deum in F flat ..... *F. H. Young*
Benedictus / Jubilate } Chant.
Introit, They Shall Not Hunger ..... *Federlein*
Offertory, Souls of the Righteous ..... *Foster*
Communion Service in B flat ..... *H. Moore*
Magnificat / Nunc Dimittis } in D ..... *Bullock*
Anthem, These Are They ..... *Dykes*
Offertory, Hallelujah! What Are These ..... *Stainer*

November 1st.

The E flat Te Deum of Fred H. Young is a recent composition, having been published only a few months ago. It will be found quite easy to sing, but remarkably effective. There are solos for bass and tenor and a brief passage for solo quartet. Mr. Federlein's anthem is a simple and melodious one, with a brief soprano solo. Myles Foster's "Souls of the Righteous" is one of the most beautiful anthems of its kind in the literature of church music. It is very well-known, but if there still remain organists or choirmasters who are not familiar with it we can do them no greater favor than to commend it to their attention. There is quite an extended soprano solo, and a very beautiful organ accompaniment. Harold Moore will be remembered as the composer of one of the best of Lenten cantatas, "The Darkest Hour." Dykes's "These Are They" is a lengthy anthem for All Saints' Day by the famous hymn-writer. There are many pages of sturdy chorus singing, a long tenor solo, obbligatos for both tenor and treble soloists, and passages for solo quartet. Stainer's "What Are These," is a short anthem without solos.

23d Sunday after Trinity, November 7th

Te Deum in E ..... *H. Howell*
Benedictus / Jubilate } Chant.
Introit, Bread of the World ..... *H. A. Chambers*
Offertory, Fight the Good Fight ..... *Doersam*
Communion Service in G ..... *H. A. Chambers*
Magnificat / Nunc Dimittis } in E Flat ..... *Grilton*
Anthem, Savior When Might ..... *Donovan*
Offertory, Sun of My Soul ..... *Wyatt*

November 7th.

The Doersam "Fight the Good Fight" is a recent composition by a former Clemson prize-winner. It is a fine, up-standing anthem of the Church Militant, with a contrasting middle section for soprano solo. Donovan's "Savior When Night Involves the Skies," is also a recent publication, being one of the most interesting and attractive of recent publications. It should be sung unaccompanied. The Wyatt "Sun of My Soul" should also be sung unaccompanied, but it is much simpler in texture, being a vesper hymn rather than an anthem.

24th Sunday after Trinity, November 14th

Te Deum in C ..... *Stephens*
Benedictus / Jubilate } Chant.
Introit, Blessed are the Merciful ..... *Hiles*
Offertory, I will always give thanks ..... *Calkin*
Communion Service in G ..... *H. C. Bolin*
Magnificat / Nunc Dimittis } in E Flat ..... *Webbe*
Anthem, Lord of all power ..... *Mason*
Offertory, Lord of our life ..... *Field*

November 14th.

The Te Deum by Charles Edward Stephens is not a difficult one, and the two numbers by Hiles and Calkin are simple but dignified short anthems. William Y. Webbe's Magnificat and Nunc Dimittis in E flat are more elaborate and are among the new productions of recent months. J. T. Field's "Lord of Our Life" is one of the most popular and melodious of anthems.

Sunday next before Advent, November 21st

Te Deum in A ..... *Saar*
Benedictus / Jubilate } Chant.
Introit, A few more years ..... *Blair*
Offertory, Behold the days come ..... *F. E. Ward*
Communion Service in A ..... *Saar*
Magnificat / Nunc Dimittis } in A ..... *Saar*
Anthem, Hark, hark, my soul ..... *Fletcher*
Offertory, Grant us thy peace ..... *Bullivant*

November 21st.

Louis Victor Saar is a composer of note in the secular world, these being the first service numbers that we have ever seen from his pen. Mr. Saar is a composer with a distinct and well-defined personality and he is an acknowleged master of his craft; as might be expected from a man of his attainments, these service numbers are full of vitality and imagination, fresh and vigorous. They are, indeed, among the most interesting pieces of contemporary production. Frank E. Ward's "Behold the Days Come" is the first number from his Christmas cantata, "The Divine Birth," a production of about ten years ago and one of the most successful of Christmas cantatas. The present number is for chorus with a brief passage for quartet of soloists. Bullivant's "Grant Us Thy Peace" is a short, unaccompanied anthem.

Thanksgiving Day, November 25th

Te Deum in C ..... *W. H. Hall*
Benedictus / Jubilate } Chant.
Introit, O Lord how manifold ..... *Barnby*
Offertory, Great is the Lord .....
Communion Service in D ..... *Worth*
Magnificat / Nunc Dimittis } in D ..... *Worth*
Anthem, Praise the Lord ..... *Elvey*
Offertory, The earth, O God ..... *Woodman*

November 25th.

Huntington Woodman's "The Earth O God Thou Visitest" is a melodious anthem for Thanksgiving, for soprano soloist and chorus. The soloist sings throughout the composition as obbligato. The Barnby "O Lord How Manifold" and the Elvey "Praise the Lord" represent the classic English school, while the numbers by Hall, Worth, and Woodman are of more recent American production.

1st Sunday in Advent, November 28th

Benedicite in F.....*Ham*
Benedictus, Jubilate } Chant
Introit, My soul truly waiteth.....*Steane*
Offertory, Awake, Awake.....*Stainer*
Communion Service in
Magnificat, Nunc Dimittis } in E flat.....*Parker*
Anthem, Doth not wisdom cry.....*D. S. Smith*
Offertory, Far from their home.....*Woodward*

November 28th.

The Stainer "Awake, Awake" is a praise anthem for chorus and soloists. Steane's "My Soul Truly Waiteth" is unaccompanied. The E flat service is one of the best church compositions of the late Horatio Parker. His successor at Yale University, David Stanley Smith, one of the most distinguished of contemporary American composers, is represented on this list by an early work, "Doth Not Wisdom Cry?" a festival anthem for baritone soloist and chorus. It is a distinguished anthem and shows many traces of the characteristics which the composer has developed so successfully in his later works.

Review of New Music

LITTLE BILLEE
AN ISLAND FABLE } By William Y. Webbe
H. W. Gray Co., N. Y.

These two brief cantatas are from the pen of a composer who is rapidly attaining a leading position among writers of sacred and secular choral music. Both cantatas are comparatively simple, easy to sing, and not difficult to listen to; the composer has relied upon a fresh and abundant fountain of melody which never fails him. Both lyrics are humorous and there are several humorous and descriptive touches in the music which add greatly to its charm and will count heavily for popularity with audiences.

"Little Billee" is for four-part men's chorus, unaccompanied, and is a descriptive setting of a mock-heroic ballad by Thackeray. The poem is typical Thackeray, and recounts the adventures of three sailors, Gorging Jack, Guzzling Jimmy, and Little Billee. All went well until their provisions gave out and they found themselves with only one split pea left in the larder. Then said Gorging Jack to Guzzling Jimmy, "We must eat we." But the two ruffians decided that they would never agree with each other, so the only thing left for them was to eat Little Billee, who was young and tender, while they were old and tough. What happened when they informed him of his impending fate makes up the dramatic climax of this nonsensical ballad, which ends with Virtue properly triumphant and the villains discomfited.

"An Island Fable" is for chorus of children's voices, in two parts. The poem is by Alvred Bayard, and was originally published in *St. Nicholas*. It tells of a Mouse and an Elephant who lived upon the Island of Where-and-Why. The Elephant lamented his great bulk, and the Mouse mourned his lack of size. One night, while they were asleep, a Fairy granted each his wish and when they awoke, the Mouse found himself as big as an elephant, and the Elephant found himself as small as a mouse. At first they were delighted with the change The Elephant dined on a thimble of hay and the Mouse on a cartload of cheese. But eventually they became aware of the fact that they had outstepped the bounds of normality and must pay the penalty. Each became a social outcast and none of his own kind would associate with him; finally their lot became so unbearable that they lay down to die. Then the Fairy appeared again and restored them to their normal size.

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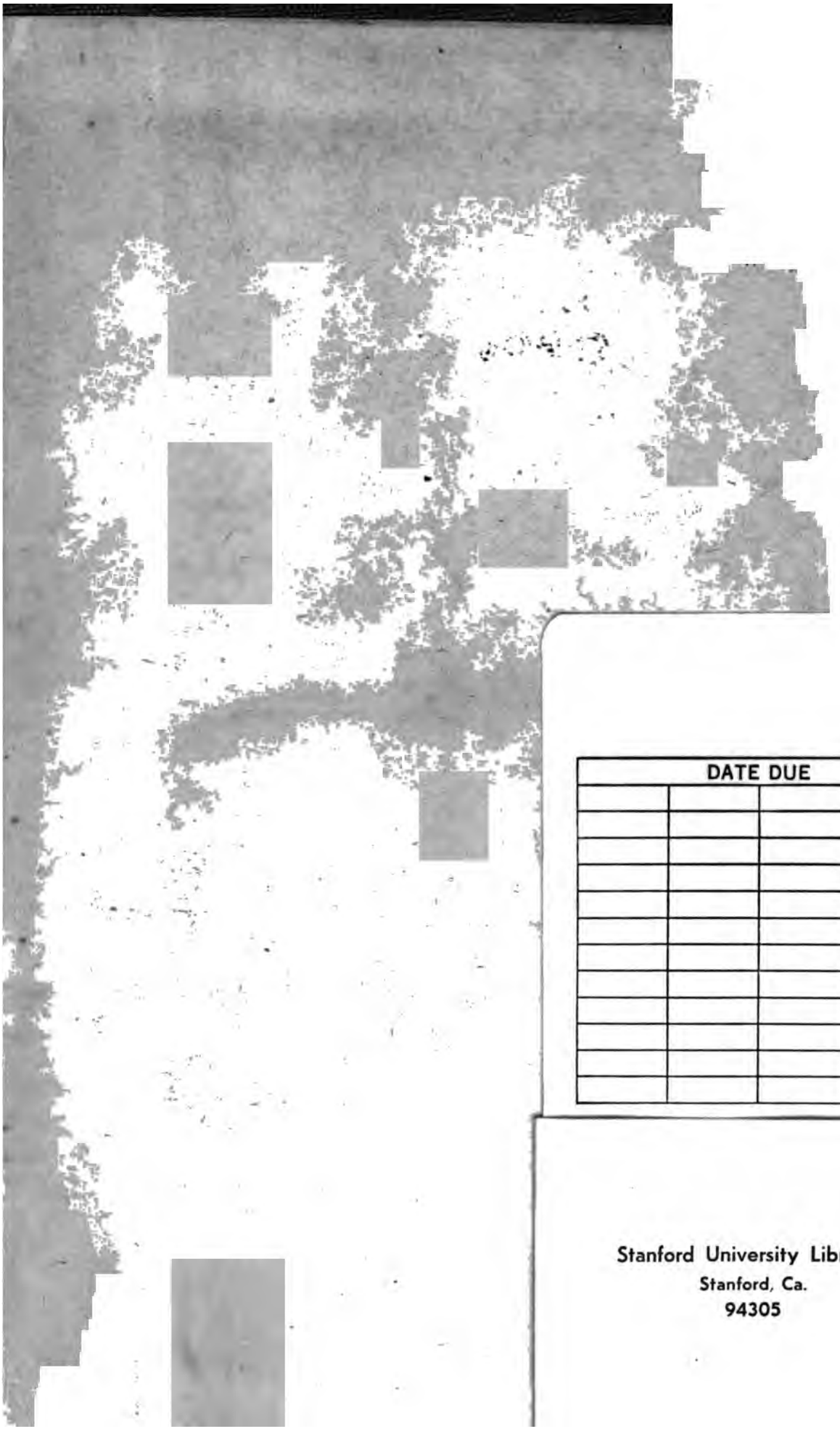
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